ANCIENT NEEDLEPOINT AND PILLOW LACE

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ANCIENT NEEDLEPOINT AND PILLOW LACE

WITH NOTES ON THE HISTORY OF LACE-MAKING AND DESCRIPTIONS OF THIRTY EXAMPLES

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UNDER THE SCIENCE AND ART DEPARTMENT
OF THE COMMITTEE OF COUNCIL
ON EDUCATION

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PREFACE.

THE unrivalled Loan Collection of Ancient Lace exhibited at South Kensington in the International Exhibition of 1874 must certainly be esteemed one of the prominent features of the experimental series of International Exhibitions now concluded. Much interest and admiration were excited by the variety and excellence of the specimens of artistic Lace shown, though had the arrangement of them been in accordance with a technical and chronological system, a more exact knowledge of the subject might have been obtained by visitors. As it was, the wishes of the various possessors, who generously relinquished for a long interval the use of many of their choicest fairy-like fabrics, were consulted, and their specimens were arranged in groups without regard to an instructive uniformity. Thus, with but two exceptions—Mrs. Hailstone's and Monsieur Dupont-Auberville's Collections—the exhibition was picturesque rather than intelligible. Monsieur Dupont's Collection, arranged and labelled by himself in a precise order of classification, comprised specimens dating from the fourteenth century to the commencement of the nineteenth; and served as a key to the whole Exhibition of Ancient Lace.

Much valuable information has been obtained from memoranda kindly furnished by Mrs. MacCallum, Monsieur Dupont-Auberville, Señor Riaño, and Herr Auguste Essenvein, as well as from Mrs. Bury Palliser's "History of Lace," from Canon Rock's "Catalogue of Textile Fabrics," and from articles which appeared in

the "Quarterly" and "Edinburgh" Reviews. Through the courtesy of Mr. Enthoven, specimens of rare Laces not represented at the International Exhibition have been examined. Opinions upon the *technique* of the Laces have been given which the comparison of specimens one with another seems to support.

The limit of the present work prevented any attempt to properly describe the making of the *réseaux*, the *cordonnets*, the *modes*, &c., which would require close investigation. Magnified representations of these details would give those interested in the Art of Lace-making an infallible authority by which, with a due consideration of the character of design employed, the origins and periods of Laces could be tested and discovered.

LIST OF THE LACE SPECIMENS WHICH HAVE BEEN PHOTOGRAPHED.

Alençon, Point d'	*Photographs*	No. 9, 10 A, C, 12 A, 13 A.
Aria, Punto in	„	No. 2.
Argentan, Point d'	„	(*See* Point d'Alençon.)
Argentella (?)	„	No. 10 A, 13 A.
Brussels	„	No. 13 B, 14 B, 15, 17, 18, 19, 20.
Flemish	„	No. 12 B.
French	„	No. 9, 10 A, B, C, 11 B, C, 12 A, 13 A.
Genoese	„	No. 16 A.
Italian	„	No. 1, 2, 3, 5 A, 6, 7, 8, 11 A, 12 C, 14 A, 16 A, B.
Maglia, Punto a	„	No. 3.
Mechlin	„	No. 12 B.
Milanese	„	No. 16 B.
Reticella, Punto a	„	No. 1.
Rose Point	„	No. 5 A, 6.
Spanish Point (?)	„	No. 4, 5 B.
Tagliato a foliami, Punto	„	No. 5 A, B, 6.
Valenciennes	„	No. 10 B, 11 B, C.
Venetian Point	„	No. 8.
Venise a réseau, Point de	„	No. 7, 11 A, 12 C, 14 A.

NEEDLEPOINT LACE SPECIMENS.

ITALIAN	*Photographs*	NOS. 1, 2, 3, 5 A, 6, 7, 8, 11 A, 12 C, 14 A.
SPANISH (?)	„	NOS. 4, 5 B.
FRENCH	„	NOS. 9, 10 A, C, 12 A, 13 A.
BRUSSELS	„	NOS. 14 B, 15. (*See also* Pillow Lace.)

PILLOW LACE SPECIMENS.

ITALIAN	*Photographs*	NOS. 16 A, B.
BRUSSELS	„	NOS. 13 B, 14 B, 15, 17, 18, 19, 20.
FLEMISH	„	NOS. 12 B.
FRENCH	„	NOS. 10 B, 11 B, C.

EXPLANATIONS OF SOME OF THE TERMS USED IN DESCRIBING LACE.

BRIDE.—*A small strip or connection* (1), of threads over-cast with button-hole stitches, or (2), of twisted or plaited threads. It is used instead of a ground-work of net; the word is French, its English equivalent being pearl-tie. The French word is chiefly employed.

CORDONNET.—*The outline to ornamental forms.* This word is French, and is commonly used in preference to an English substitute. The cordonnet consists of (1), a single thread, or (2), of several threads worked together to give the appearance of one large thread, or (3), of a thread or horsehair overcast with button-hole stitches.

GIMP.—*The pattern* which rests on the ground or is held together by brides. This word should not, however, be confounded with the material, gimp, which was formerly called *guipure.*

MODES.—*Ornamental devices occurring in various parts of a piece of lace.* The earliest forms of *modes* may be seen in Venetian point lace, where they are introduced into the centre of a flower or other such device. *Modes* were extensively used in Point d'Alençon lace and Flemish pillow lace.

PILLOW LACE.—*Lace made on the pillow,* by twisting and plaiting threads. The French term is *dentelle au fuseau.*

PICOTS.—*Minute loops,* worked on to the edge of a *bride* or *cordonnet,* or added as an enrichment to a flower—as in the case of "rose point," in which *picots* play an important part. Probably the minutest *picots* were used in "point d'Alençon."

POINT LACE.—*Lace made with the point* of the needle. The French is *point à l'aiguille.* The term "point" has been misused to describe varieties of lace—such as "point d'Angleterre," "point de Malines," &c.; these laces are made on the pillow, and not with the *point* of the needle.

RÉSEAU.—*Ground of small regular meshes* made on the pillow in various manners, and made by the point of the needle in fewer and less elaborate manners. The French term, as here given, is generally used in preference to any English equivalent.

LIST OF THE OWNERS OF THE LACE SPECIMENS WHICH HAVE BEEN PHOTOGRAPHED.

Austen, Mrs.	No. 9.
Beechcroft, Mrs.	No. 13 B.
Bolckow, Mrs.	No. 4, No. 19.
Devonshire, His Grace The Duke of	No. 6.
Dupont-Auberville, Mons.	No. 7, No. 11 A, B and C, No. 13 A, No. 14 A and B.
Enthoven, Mr. H.	No. 12 A, No. 15.
Jubinal, Madame Achille	No. 3.
Lauder, Sir Thomas Dick, Bart.	No. 1.
MacCallum, Mrs.	No. 2, No. 5 A and B, No. 10 A and B, No. 16 B.
Morrison, Mrs. Alfred.	No. 8, No. 16 A, No. 20.
Morrison, Mrs. Frank	No. 10 C.
Sheffield, Lady	No. 18.
South Kensington Museum	No. 12 B and C.
Waterford, Louisa Marchioness of	No. 17.

ANCIENT NEEDLEPOINT AND PILLOW LACE.

Origin of Lace.

LACE, considered merely as a primitive arrangement of threads, plaited, twisted, or tied, is found with every nation in its earliest state of development, as are the beating of metal, the cutting or shaping of wood, and such works. Regarded from an artistic and not from an ethnographical aspect, Art Lace certainly owes its birth to the East. Readers of the Bible will not fail to recall the art work "for the service of the sanctuary," executed by Bezaleel the son of Uri, and they will, no doubt, now turn with additional interest to the accounts of the making of the curtains used in the sanctuary. In "the loops of blue on the edge of one curtain from the selvedge in the coupling," and in the "ten curtains of fine twined linen," "with cherubims of cunning work," we have early records of Eastern embroideries and open-work ornament. This last-named would, by a liberal interpretation, come under the classification "Lace." In the description of the "cloths of service and holy garments," is mentioned a "lace of blue." This also would have a place as Lace.[1] In making this statement we trust that we shall not be held to have fallen into the method of reasoning which induced Mr. Shandy to arrive at the conclusion that the "Latus Clavus" of the ancients was the "hook and eye" of the moderns. The Egyptians some thousands of years ago fringed their cloths and decorated the borders of them. Sometimes the border decoration would be simply blue embroidered lines; sometimes a double set of blue lines would be divided by an interval of drawn threads knotted together here and there, and so might be classified as a kind of lace.

Without further attempting to pursue the investigation as to the origin of Lace, we may repeat that the East was the cradle of Needlework and Lace. Thence, as commercial relations were facilitated and encouraged, the art ramified; its first influences arriving perhaps simultaneously in Greece and the Grecian Archipelago, Rhodes, &c. Its transport onwards to Rome and Italy then followed. The *Lacinia* of the Romans was the extremity of the toga, while the figurative meanings of this word, such as a rag, a lappet, pendulous lobes of flesh hanging from the jowl of a she-goat, a peninsula, all seem to point to an idea of something in fragments indicating a "laceration,"

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[1] The Hebrew word פְּתִיל (*Pethil*) occurs in Genesis, Exodus, Numbers, and Job, and has various meanings:—such as, twist, wreathe, entwine, writhed, tortuous, crafty. In regard to פְּתִיל תְּכֵלֶת *Pethil techaileth*, "Lace of blue," Exodus xxviii. 23, Parkhurst states its meaning to be "a thread formed by convolution."

whether of fabricated material, flesh, or land. Indeed, some authorities state that *Lacinia* was the name for the guard-hem or fringe of Greek and Roman costumes. The Greek word λακὶς (a rent or rending) seems to have a close connection with *Lacinia*, and so close is its resemblance in form to *Lacinia*, that we venture to ascribe the etymological origin of Lace to this Greek word. But the commencement of the fullest expansion of the art of Lace did not occur till the middle ages, at which period Venice was celebrated for her catholic encouragement of the fine arts. The workmen of the Renaissance revived the dead arts of the old Greeks and Romans, and brought to perfection arts which, in previous centuries, had barely existed. Amongst these Needlework and her sister-art, Lace, held positions.

Italian Fifteenth Century Laces.

Mrs. Palliser describes Lace as a plain or ornamental net-work wrought of fine threads of gold, silver, silk, flax, or cotton interwoven. The present series of photographs has reference to Laces made of white threads only; the gold and silver Laces may be incidentally mentioned, but no photographs of such works will be given. Very closely allied with Lace is drawn and cut work; indeed in some instances it seems difficult to say why cut work should not be considered to be a Lace, at least so far as appearances go. The early Italian Lace works were divided into a number of classes; the following are some of their names:—

1. "Punto a reticella, made either by drawing the threads of the cloth," "or by working the Lace on a parchment pattern in button-hole stitch." "This point is identical with what is commonly called 'Greek' Lace." (See photograph I.)

2. "Punto in aria, worked on a parchment pattern, the flowers connected by *brides*." (See photograph II.)

3. "Punto a maglia," or Lacis. This is a darning work, executed on a netted ground. (See photograph III.)

4. "Punto a gropo." "Groppo or gruppo signifies a knot or tie, and in this the threads are knotted together like the fringes of the Genoese Macramé. After this manner is made the trimming to the linen scarfs or cloths which the Roman peasants wear folded over the head, and hanging down the back." No photograph is given of this work. It is usually of a coarse character, and the amount of ornament which may be displayed by it is very limited.

Terms used in describing Lace.[1]

The foregoing Laces are probably examples of the oldest forms of matured Lace. The reticella and the punto in aria seem to furnish all the fundamental knowledge necessary for the development of finer work, as the Italian points (Venetian, Spanish, and Rose), much used formerly for ecclesiastical vestments. In the punto in aria the flowers are connected by small strips of work. These are the *brides* or "pearl ties." In all kinds of Lace, no matter whether needlepoint or pillow, these connections are called *brides*. The punto a maglia would seem to be the antecedent of Laces made with a *réseau*. The *réseau* is the net work upon which the pattern

[1] See also page vii.

seems to rest. This net work is sometimes made with the needle, and sometimes upon the pillow. In pillow Lace the quality and form of the meshes of the *réseau* considerably assist one in determining the origin of the Lace. Specimens of work such as No. IX. display a variety of *réseaux*. Each kind of grounding or filling-in pattern would be, perhaps, more appropriately termed a *mode* or *à-jour*. These names, however, are applied generally to the smaller devices used as a part of the flower or pattern, as in the zigzags of the two pendent ornaments on each side of the pineapple-shaped design, to be noticed in photograph No. VIII. The variegated fillings-in of the floriations in specimens No. VII. VIII. and IX. are *modes* or *à-jours*. These terms may also be applied to the fillings-in observable in No. XIX., which is a piece of pillow Lace—*à brides*—of an unusual and superior kind. Hence it will be seen that such fanciful ornaments are common to needlepoint and pillow Lace.

Point Lace (French, *point à l'aiguille*, Italian, *punto in ago*) is made entirely by the needle. The pattern is traced upon a piece of parchment or other suitable material, and the stitches are then worked upon it. They are chiefly of the button-hole class.

Pillow Lace (French, *Dentelle au fuseau;* Italian, *Merli a piombini;* Dutch, *Gespeldewerkte kant*) is made thus: "The pillow is a round or oval board, stuffed so as to form a cushion, placed upon the knees of a workwoman. On this pillow a stiff piece of parchment is fixed, with small holes pricked through to mark the pattern. Through these holes pins are stuck into the cushion. The threads with which the Lace is formed are wound upon bobbins, formerly bones, now small round pieces of wood about the size of a pencil, having round their upper ends a deep groove, so formed as to reduce the bobbin to a thin neck on which the thread is wound, a separate bobbin being used for each thread. By the twisting and crossing of these threads the ground of the Lace is formed. The pattern or figure, technically called gimp, is made by interweaving a thread much thicker than that forming the groundwork, according to the design pricked on the parchment."[1] The thread, which is the outline to the pattern, is called the *cordonnet*.

Needlepoint Lace.

In the first instance we propose to deal briefly with Needlepoint. The characteristic feature of Needlepoint Lace is its compact appearance, especially in regard to the gimp—that is, the flower or ornament. Photograph No. XII. shows two kinds of Needlepoint Lace A and C, and one of pillow B. The textures of the flowers of both the Point d'Alençon specimen and Point de Venise à réseau resemble one another in a way which, to the most casual observer, is apparent. Both are decidedly different from the texture of the centre specimen—the Mechlin lace B—which is a pillow-made piece. Nos. VII. VIII. IX. are of Needlepoint Laces, and the peculiarity of texture already mentioned will also be noticed in these. Pillow Lace has altogether a thinner appearance than needlepoint. The material of its ornament is like fine cambric or linen (see Nos. X. B, XI. B and C, and XVII.) When once this leading difference between the two kinds of laces is fixed in the mind, no difficulty will be found in recognizing needlepoint and pillow-made lace. Much confusion has

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[1] Mrs. Palliser's "History of Lace."

arisen by the use of the term "point" in regard to pillow-made Laces; and it is to be regretted that the term has been used, in the cases of point d'Angleterre, point plat de Bruxelles, point de Malines, point de Flandres, &c., all of which are made on the pillow.

The chief classes of Needlepoint Laces are, 1st, the Italian,—this includes punto in aria, punto a reticella, punto tagliato a fogliami, under which come the sumptuous Laces like those in photographs I. II. IV. V. and VI., known as Venetian point, Spanish point, Rose point; 2nd, Venetian point à réseau; 3rd, Burano Lace; 4th, Alençon, under which come the points de France and Argentan, and Argentella Lace; 5th, old Brussels point Lace. Of these, the oldest are the Italian; they were extensively exported, and perhaps France was the principal importer of them in the sixteenth century, though there are records to show that they had, at the same period, reached England, Spain, and Flanders. High ruffs of reticella work, likened in Ulpian Fulwell's "Interlude," 1568, to "calves' chitterlings," were in vogue with Henry II. of France, his courtiers, and the French nobility. In England similar fashions prevailed; but they all came from Italy, or were works produced in the various countries themselves in imitation of the Italian importations. As regards Italy especially, Cavaliere Antonio Merli says that "the designs for these kinds of Lace are so complex and beautiful as to prove that the art was even at the apex of perfection at the commencement of 1500." The various lace-pattern books which were exhibited at the International Exhibition are evidence in favour of this statement. Amongst the foremost of Italian Lace designers stands Vinciolo. Copies of his publication are rare, and none was to be found in the Collection; his designs were very popular, and much sought after by the ladies of the French Court about 1585, when Vinciolo was, according to tradition, appointed by Catherine de Médicis to be the principal purveyor of the *collerettes gaudronnées* (or plaited collars), which succeeded the *fraises* or ruffs already mentioned. Vinciolo's "Book of Designs" passed through many editions, dating from 1587 to 1683, and is entitled "Les singuliers et Nouveaux pourtraicts et ouvrages de lingerie. Servans de patrons à faire toutes sortes de poincts couppé, Lacis et autre. Dedié à la Royne. Nouvellement inventés au proffit et contentement des Nobles Dames et Demoiselles et autres gentils esprits, amateurs d'un tel art. Par le Seigneur Frederic de Vinciolo Venitien. A Paris. Par Jean le Clerc le Jeune, &c., 1587."[1]

An important and most interesting specimen of Lacis done entirely after the designs of Vinciolo was recently brought over to England; it serves now as an altar cloth in a small Norman parish church. The work is about eight feet by five feet, and is almost as perfect as it was on the day when completed by the industrious Suzanne Lescalez. A photograph of it would be of great value, as all the best known designs by Vinciolo—representing the months, the seasons, the gods and goddesses, interspersed with squares of delicate Italian ornament, and various emblems—pelicans in their piety, &c.—are pourtrayed. The border is composed of vandykes of "points coupé," each of a different pattern. At one end is worked in square letters and figures, "Suzanne Lescalez, 1595," while at the other one reads, "Louant Dieu j'ai fini mon ouvrage."

The Spaniards also imitated the punto a maglia, but in a coarse manner. Monsieur Dupont lent for exhibition a fragment of such work, representing a knight on horseback above the inscrip-

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[1] A copy of the second edition, 1588, is in the Bodleian Library.

tion, "Tablante Derica Monte," possibly one of the Spanish knights-errant whose deeds of valour, as chronicled by Cervantes, inspired Don Quixote to undertake his chivalrous expeditions. The white thread Laces of Spain were chiefly made on the pillow, and should not be confounded with what is commonly known as "Spanish Point." Lace of this kind had its origin in Italy, and was made there for ecclesiastical vestments.

The most important of Spanish *ordinanzas* relating to Spanish art and industry are those which appeared in the fifteenth and sixteenth centuries in Toledo and Seville, both remarkable centres for all kinds of artistic productions. In neither of these, nor in the sixteenth and seventeenth century *ordinanzas* relating to Granada—another art centre—is there any mention of Lace. In the laws which were passed by Ferdinand and Isabella at the end of the fifteenth and beginning of the sixteenth centuries no mention is made of Lace, although numerous details of costumes are named. This fact seems to make it questionable if the very important Lace alb preserved, as Mrs. Palliser states, in the Cathedral of Granada, can have been presented to the church by Ferdinand and Isabella. Surely some mention of so unusual a present would have been made in the records of the period. A beautifully embroidered chasuble and companion ecclesiastical vestments, made in the fifteenth century and said to be the work of Queen Isabella (la Católica), are preserved in the "Capilla real" at Granada, which is a church annexed to the Cathedral. These vestments were probably worn by the late Cardinal Wiseman when he visited Granada and officiated in the Cathedral. Is it possible that His Eminence might have made some slight mistake when he told Mrs. Palliser that they were of Lace?

The historical Point d'Espagne was a fabrication of gold and silver threads, but the sumptuous Spanish Point—the white thread, heavy arabesque lace—is, as we have said, an Italian production originally. It was imported for the Spanish churches, and then imitated in the convents by the nuns, "whose time," as Mrs. Palliser remarks, "was not money, and whose devotion to the Church and to their favourite Saints rendered this work a labour of love, when in plying their needles they called to mind its destination." It is curious that the very persons for whose use these labours of love were destined, should have been so embittered against the use of them by ordinary mortals; still the existence of such a feeling proves that Lace working and wearing must have attained a great height to be an object of such censure. Father Friar Marco Antonio de Camos, in his book "Microscomia y Gobierno universal del hombre cristiano," fol. Barcelona, 1592, page 225, says, "I will not conceal the waste and loss of time which years back went on in the world, owing to the *cadenetas* (chain stitch?) which, with thread work, drew out so much gold and silver. This excess was no trifling affair; it was the cause of the destruction of eyesight, of the waste of lives, of making women consumptive, and making them lose time which they might better employ. Hundreds and thousands of pounds were spent on works in which a few ounces of thread would be wasted, and years of time without any other advantage." It will be seen from these remarks upon Spanish Lace, that we give to Italy the credit of producing the artistic and valuable point Laces which unexpectedly came out of Spain after the dissolution of the Spanish Monasteries in 1830.[1]

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[1] For the information about Spanish *ordinanzas*, &c., we are indebted to the learned Señor Juan F. Riaño.

The last of the Italian Needlepoint Laces, Point de Venise à réseau and Burano Point, may be considered together. The last-named is a coarse outcome of the former. The chief features of Point de Venise à réseau may perhaps be stated as follows :—

1. The conventional treatment of the flowers, ornament, &c., and general flat look of the work.—2. The fineness of the work.—3. The outlining thread or *cordonnet*, stitched to the edges of the patterns and worked in flatly.—4. A minute border to the *cordonnet* of small meshes which intervenes between it and the *réseau*.—5. The horizontal appearance of the *réseau*, which is of square meshes and always very fine.

Photographs Nos. VII., IX. A, XII. C, XIV. A, exemplify all these features. Specimen No. XIV. A, is called by Mons. Dupont, Burano Point Lace. We think, however, that it is more likely to be a barbarously-designed piece of Venetian réseau point. The question is, however, one of no great importance. As an artistic Lace, Burano has no especial value. At best it is but a coarse imitation, in style of work, and not in design, of Venetian Point à réseau.

We now turn to France as a Needlepoint Lace making country. For much of the following information we are indebted to Mons. Dupont Auberville, who maintains that it is an erroneous idea to suppose that Argentan and Alençon were two distinctly founded centres of Lace-making, each having its own peculiarity of stitch. What was made at Argentan was also made at Alençon, and very probably *vice versâ*. Certain it is, however, that to Alençon must be awarded the position of the first needlepoint Lace-making centre of France. Various prohibitions were issued by Louis XIV. against the importation of Italian Laces. But they were of no avail: "No royal command could compel people to substitute the coarse, inferior laces of France for the fine, artistic productions of her sister countries. Colbert, therefore, wisely adopted another expedient." He entrusted to Madame Gilbert the establishment of a Lace manufactory in which should be imitated the Venetian Laces. She is said to have commenced her operations in 1665, from which period date the earliest productions of Alençon. But it appears from an article which was published in the "Edinburgh Review," that Colbert employed the services of a second lady as well—the wife of one of his clerks—a Madame de Bris, to assist the object he had in view. Her intrigues to tempt the Venetian Lace designers and workers over to France were, when discovered, the source of much anxiety in Venice. Michiel, the ambassador at Paris in 1671, wrote a memorandum to his government, to the effect that "the minister Colbert was well on the way to bring the lavori d'aria to perfection;" and an allusion is made to Madame de Bris, and the success of her intrigues. Six years later (1677), Domenigo Contarini boasted that he had "penetrated the intentions of this minister Colbert to transplant in this kingdom (France) factories of sublimates, ceruse, and *cinabri di Venezia*." He gave assurances that he would take measures "to prevent these injuries to his native country, too much prejudiced already by the manufacture in France of mirrors and *Punt' in Aria*, which work they can now do here to admiration." The actual establishment of the Alençon factory at the Château de Lonray did not, probably, take place much before 1677. This château belonged, in the first instance, to a family named de Matignon. It became more or less the property of Colbert, and so available for use, when his son, the Marquis de Seignelay, born in 1651, married one of the demoiselles de Matignon. It is hardly likely that this marriage can have taken place when the marquis was only fourteen years of age. Allowing him twenty years of bachelordom we arrive at 1671. If he married then,

it would seem likely that his father Colbert may have been enabled to make use of his daughter-in-law's château, the château de Lonray, say between 1671 and 1677. The name "Point de France" was given to the newly-made Lace by the king, and it became very fashionable. Photograph No. IX. is a specimen of Point de France of a fine quality.

At the present time it is usual to consider that point d'Alençon is a Lace with a fine *réseau*, the mesh of which is hexagonal in form, with the flower or ornament worked in fine point stitches, closely resembling the gimp or ornament in the Point de Venise à réseau, and outlined by a *cordonnet* of the finest button-hole stitches, worked over a horse-hair, or threads, while point d'Argentan is a Lace with similar work as regards flower, ornament, and *cordonnet*, but with a hexagonal *bride* ground, each side of the hexagon being, as the *cordonnet*, of the finest button-hole stitchings. But these *brides* are not composed of horsehair; they are of thread, around which is worked the fine button-hole stitches. With the view of showing that Alençon and Argentan were intimately connected, the one with the other, in the manufacture of Lace, Monsieur Dupont says, that whereas considerable mention has been made in various records of the establishment at Alençon of a Lace factory, trace of such records with regard to Argentan cannot be found. A family of thread and linen dealers, inhabitants of Alençon, by name Monthuley, are credited with the establishment of a branch manufactory or "succursale" for Lace at Argentan. As dealers in linen and thread, *passementerie* and such like, it may be assumed that they carried on some amount of trade as Lace-sellers, in a way similar to other thread-merchants. The Monthuleys, then, in the course of their operations, sowed Alençon seeds at Argentan, which developed into the so-called Argentan Lace. In almost all respects it is the same as Alençon work. The two towns, separated by some ten miles, had communications as frequent as those which passed between Alençon and the little village of Vimoutier, eighteen miles distant, where one workman in particular produced what is known as the true Alençon Lace. If a work were made at Argentan, it was called Argentan, and if at Alençon, Alençon, though both works might have been produced from the same designs. By referring to photograph No. XII. A, a fine specimen of Alençon Lace may be studied. The ground is of a fine quality, and the fillings in are variations upon the hexagonal ornament. It is sometimes set in a square, sometimes in a larger hexagon, and so forth. An elaboration of this scheme of ornament has been called *rosacé*, and when it is extensively used as a ground-work in a piece of Lace, it becomes a *réseau rosacé*. This use of it may be noticed in the upper portion of the point de France flounce No. IX. and in the lappet No. X. A. Now the flounce No. IX. would be called a piece of Argentan work, on account of the important hexagonal *bride* ground upon which the vase of flowers and other decorations appear, while the lappet would be called Argentella, and deemed to have come from Genoa. But let us refer to No. XIII. A, which is unquestionably Alençon. Here one finds the *réseau rosacé* acting as a background to riband-like interlacements of the fine Alençon *réseau*, showing that these varieties of stitches belonged to Alençon. A precisely similar character of work is found in No. X. A, a lappet of Alençon lace.

Thus it will be seen, we think, that the fancy stitches, which are held by some to be the leading features of "Genoese Argentella Lace" and "Point d'Argentan," were all produced at Alençon: all these works should be classed under the one heading of "Alençon." Apart from

the conclusion, at which Mons. Dupont's opinion and our observation have caused us to arrive, we may say that Mrs. Hailstone and Mrs. MacCallum, who are both authorities on the subject of Lace, call their Argentella specimens "Alençon" work.

Mrs. Palliser's account of the different stages of production of "Point d'Alençon" is so interesting and concise that we quote it *in extenso*:—"Point d'Alençon is made entirely by hand, with a fine needle, upon a parchment pattern, in small pieces, afterwards united by invisible seams. Each part is executed by a special workwoman. Formerly it required eighteen different hands to complete a piece of lace; the number, we believe, is now reduced to twelve. The design, engraved upon a copper-plate, is printed off in divisions upon pieces of parchment ten inches long, each numbered according to their order. Green parchment is now used, the worker being better able to detect any faults in her work than on white. The pattern is next pricked upon the parchment, which is stitched to a piece of very coarse linen folded double. The outline of the pattern is then formed by two flat threads, which are guided along the edge by the thumb of the left hand, and fixed by minute stitches, passed with another thread and needle through the holes of the parchment. When the outline is finished, the work is given over to the 'réseleuse' to make the ground, which is of two kinds, *bride* and *réseau*. The delicate *réseau* is worked backwards and forwards from the footing to the *picot*. For the flowers the worker supplies herself with a long needle and a fine thread; with these she works the *point noué* (button-hole stitch) from left to right, and when arrived at the end of the flower, the thread is thrown back from the point of departure, and she works again from left to right over the thread. This gives a closeness and evenness to the work unequalled in any other point. Then follow the *modes* and other different operations, which when completed, the threads which unite lace, parchment, and linen together are cut with a sharp razor passed between the two folds of linen, any little defects repaired, and then remains the great work of uniting all these segments imperceptibly together. This task devolves upon the head of the fabric, and is one requiring the greatest nicety. An ordinary pair of men's ruffles would be divided into ten pieces; but when the order must be executed quickly, the sub-divisions are even greater. The stitch by which these sections are worked is termed 'assemblage,' and differs from the 'point de raccroc,' where the segments are united by a fresh row of stitches. At Alençon they are joined by a seam, following as much as possible the outlines of the pattern. When finished, a steel instrument, called *aficot*, is passed into each flower, to polish it, and remove any inequalities in its surface. The more primitive lobster's claw was used until late years for the same purpose."

As regards Brussels Needlepoint it is difficult to obtain data by which to fix the earliest period of its manufacture. Its likeness in many respects to the "Point de Venise à réseau" might point to the contemporaneous existence of these two laces. The Venetian work is, however, of an earlier character altogether. It would therefore be likely that the relations which existed between Italy, Spain, and the Netherlands, under Charles V. gave facilities to the importation into the Netherlands amongst other art-works and lace, of the Venetian point à réseau, which was subsequently imitated by the lace-makers, who already were acquainted with the art of pillow-lace making. It is somewhat remarkable that no mention whatever of lace is made by Luigi Guicciardini in his work on the Netherlands, its commerce, and general history, written about 1560. A reference to state papers, in which mention might have

been made of Lace, is unfortunately now impossible, since in 1731 the archives and records of exports and imports were destroyed in Brussels by fire.

On the same plate (No. XIV.) as the so-called Burano point, already mentioned, is a beautiful specimen (B), named by Mons. Dupont "Point de Venise à réseau." Let us, however, examine it closely. The design is floral and naturalistic. It lacks the formality of a Venetian design. The *cordonnet* is raised, and bigger than that observable in No. VII. The *réseau* and the *cordonnet* are contiguous. There is no small intervening border of meshes. Again, the *réseau*, which we find is a pillow-made *réseau*, is hexagonal in character, and, unlike the Venetian *réseau*, the meshes run in an oblique and diagonal direction. By referring to Photograph No. XVII., of a fine Brussels pillow-lace jabot, we think that an unmistakeable resemblance will be traced between the *réseau* in that specimen and the *réseau* in the example immediately under discussion. No. XV. is an example of the early Brussels Lace in which Needle-point and Pillow Lace are combined, and has been lent by Mr. Enthoven, of New Bond Street. This piece is, we think, of the same kind of Lace as No. XIV. B. This likeness and the reasons above advanced have tempted us to venture to differ from Mons. Dupont, and to call his specimen Brussels Lace. With the exception of Mons. Dupont's specimen we did not discover in the Exhibition any other example of Brussels Lace, in which the flowers were made on a parchment with the needle and the *réseau* on the pillow. Those examples, which were entitled "Old Brussels Point," were generally pieces of "Point de Venise à réseau." There was no specimen of old Brussels Point in which both gimp and *réseau* were executed by the needle. Such Lace is very rare.

Pillow Lace.

We now turn to Pillow Lace which, as has been already stated, is but a natural consequence of the primitive weaving and knotting of threads and fibres. On this account it becomes most difficult, if not impossible, to determine a precise date of the origin of the artistic Pillow Laces which were produced in the sixteenth and subsequent centuries. In the foremost of artistic countries, like Italy, Pillow Lace was less common than in less cultivated art-practising countries. Pillow Lace, although works like Punto à groppo and Merletti à piombini were well known in Italy, was principally made in Flanders and France. Hence it is that these last-named countries claim for themselves a supremacy in Pillow Lace making, while Italy must undoubtedly be credited with the earliest productions of artistic Needlepoint Lace. Of the Italian Pillow Laces we have Photographs No. XVI. A B, which show the work made at Milan and Genoa to be in many aspects similar to the well known but less valuable tape laces. Both examples would be called—according to modern notions—Guipure. But we venture to assert that such a term cannot properly belong to fine thread lace. Mrs. Palliser quotes many authorities who define the word Guipure; amongst others Savary, who says that "Guipure is a kind of lace or passement made of 'cartisane' and twisted silk. Cartisane is a little strip of thin parchment or vellum, which was covered with silk, gold or silver thread, and formed the raised pattern. The silk twisted round a thick thread or cord was called Guipure." It further appears that Guipure originally was the article produced by the *passementiers boutonniers*. *Passementerie* is a class of work differing in a marked way from Lace made of white or black threads. *Passementerie* is gimp, and was made for the edgings of curtains, sofa and chair

covers, &c. Some of the finest gimp or Guipure was worn by ladies as trimmings to their dresses; but it eventually gave way to Lace when this last named could be as easily procured. Of late there has been a revival in the use of gimp, decorated with black beads, for dresses, though the quality of the modern gimp dress-trimmings is more delicate than that of earlier times. Without, however, further considering the various qualifications of Guipure or gimp, we will merely say that we do not propose to apply the term to describe any variety of either Needlepoint or Pillow Lace.

In the seventeenth century many places had acquired fame for their various Pillow Lace works. The largest number was in France and the Netherlands. England also produced Pillow Lace, but the nature of the work shows that, at best, it was essentially an imitative production. Its artistic merits do not stand high. The designs are of a free, almost untutored, floral character. It is on this account that we have given no illustrations of English Laces.

Mechlin Lace is perhaps the oldest Flemish Pillow Lace. No. XII. B displays a design which would appear to have an Italian origin. The introduction of little Cupids and the style of the "modes" or "jours" lead us to think so. Mechlin Lace is to be recognized—(1) By the *cordonnet*, which is worked right round the ornamental portions, serving to conventionalize and flatten the design; (2) by the *réseau*, which is closer and more cloudy than that of Brussels or even Valenciennes Lace. Later Mechlin Laces, such as those of the early eighteenth century, strongly resemble in design Alençon Laces; and this similarity of design in two such different Laces is the subject of two lines in Young's "Love of Fame,"[1] where "disputes of empire" are apprehended

> "between
> Mecklin the Queen of Lace and Colberteen,"

"Colberteen" being the term used for the Laces made at the instigation of Colbert by the Alençon workers.

After Mechlin, Valenciennes Lace may claim our attention as a thorough Pillow Lace. The making of Valenciennes Lace was contemporaneous with that of Mechlin. The important difference between these two Laces is the use of a *cordonnet* in the Mechlin Lace, and the absence of a *cordonnet* in the Valenciennes. The ornamental portions and *réseau* are worked at the same time, with the same quality of thread. Some of the Valenciennes patterns—those of the eighteenth century—were derived from the designs of Brussels Pillow Lace, and the so-called "Point d'Angleterre." (See Photograph X. B.) The earlier Valenciennes has a character of its own, and the method of making it served to impart a severity of design and a durability of texture, which last-named virtue earned for the lace the cognomen of "les éternelles Valenciennes."

Early English Laces—those of the seventeenth century—appear to have suffered a depreciation through the competition that existed between them and the Brussels Laces. As we have already stated, the English Laces were in truth almost entirely imitative productions. Devonshire copied Mechlin and Brussels. Mrs. Palliser recounts how that "in 1662 the English Parliament, alarmed at the sums of money expended on foreign Lace, and desirous to protect the English Lace manufacture, passed an Act prohibiting the importation of all foreign Laces. The English Lace

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[1] *Satire V.*—ON WOMEN, page 105. Second edition. Printed for J. Tonson, in the Strand, 1728.

merchants, at a loss how to supply the Brussels Point required at the court of Charles II., invited Flemish lace-makers to settle in England, and there establish the manufacture. The scheme, however, was unsuccessful. England did not produce the necessary flax, and the Lace made was of an inferior quality. The merchants therefore adopted a more simple expedient; possessed of large capital, they bought up the choicest Laces of the Brussels market, and then smuggling them over to England, sold them under the name of "Point d'Angleterre," or "English Point."

Brussels Lace is made in portions, which are afterwards united. The operation of uniting, resembling that in the Alençon lace process, is one of great delicacy, and requires, as the Photographs Nos. XVII. and XVIII. show, the utmost nicety of workmanship. The different parts are made by different and specially-trained workpeople. One makes the flowers and ornament, one makes the *réseau*, one the open work or *à-jours*, wherever they may occur, and one is employed solely in the application of the raised threads used to emphasise certain ornamental portions. The specimens which have been photographed represent three distinct kinds of Brussels. No. XIX. is a flounce *à brides*, of free and disjointed design; No. XVIII. a flounce *à réseau*. The *réseau* is of an unusual character for Brussels Lace, and resembles the earlier Genoese *réseau*. (See Photograph XVI. A.) This flounce was probably made for some French lady: beneath the little Cupids on the right and left of the centre figure of Minerva, are two legends, bearing the words, "AMOUR ET DOU," obviously a Flemish misrendering of "amour est doux," which are reversed in the Photograph. The other three specimens exemplify the employment of the Brussels Lace: as a lappet (No. XIII. B), as a jabot (No. XVII.)—a kind of ruff, and as a shawl (No. XX.)

In concluding this notice of the principal classes of Ancient Lace, we should wish our readers to know that we have intentionally avoided entering into descriptions of Laces which appear to us to come under a different category, full of character, but not ranking high as Fine Art. Russian, Swedish, Danish, Norman, and other French Pillow Laces, have each some distinguishing peculiarity. But they seem upon examination to be chiefly imitative works, resembling, in essential points of workmanship, the Laces of older Lace-making countries, and their artistic value is certainly not great. Machine-made Lace, again, forms a separate class which, clever as its workmanship may be, bears the same relationship to ancient hand-made Laces that an "oleograph" does to an original painting.

In forming opinions as to the technical points of Lace specimens, the following questions, with many others, will possibly suggest themselves: 1. Is the specimen Needlepoint or Pillow? 2. If Needlepoint, is it Reticella, Punto in aria, or Punto à maglia? 3. If none of these, is it of a richer kind of work with enrichments of *picots?* 4. Or has it a fine delicate *réseau*, with square or hexagonal meshes? or is the groundwork composed of regularly-arranged *brides?* 5. Of what character is the *cordonnet?* Is it a single thickish thread, worked evenly into the ground? or is it a stitched raised *cordonnet?* Does it serve as a general outline to the ornament, or is it only used on portions? And as regards Pillow-Lace: 1. Is the work made in a single piece with one quality of thread for gimp and *réseau?* 2. Has it a *cordonnet?* and is the *cordonnet* applied or worked flatly into the ground? 3. Is the ground entirely *réseau* or made up of *brides* or varying *modes?* If, in elucidating the results of an examination such as the foregoing, the notes we have compiled are of

use, we may not have laboured in vain. The styles of designs also denote the origin of Laces. This question is, however, a very large one, and even cursorily to enter upon it would demand more space than remains at disposal. The selection of Photographs, which are permanently printed, will better convey an idea of the variety of styles of Lace ornament than pages of letterpress can do.

Modern Lace workers, and those who furnish designs for Lace, give evidence of possessing the capabilities necessary for good workmanship. The tendency of the modern worker, however, is to work out scrawling and meaningless designs, or else to attempt some ill-devised imitation of an old pattern; such work is frequently hurried, and invariably shows signs of an absence of that patience, care, and perseverance which are to be found in ancient work. In respect of designers, they should not, as some seem to do, content themselves with drawing outline ornaments to be worked in some *ad captandum* manner. The designer should have a precise idea of the methods of execution, and of their effects when carried out. As a mechanician who designs a machine is well acquainted with all the several details, the materials of which they should be made, and their relations one to the other in his contemplated finished construction, so should a Lace designer have the power of precisely indicating in his design the kind of *gimp*, *mode*, *réseau*, *bride*, and *cordonnet* which may recommend itself as well suited to the perfected form of his design.

As an Art, Lace must certainly command attention. The refined skill required for its execution gives it, perhaps, a claim to challenge absolute superiority over Embroidery. We do not, of course, compare it to the arts of Painting and Sculpture,—arts in which the artist himself manipulates the materials of which his work is wrought. Although, by the nature of the materials employed, more circumscribed than Mosaic work, Lace, we think, may be esteemed to be in the same category of Fine Art, since the ultimate completion of both depends upon the intervention of skilled and artistic workmen.

ALAN S. COLE.

December, 1874.

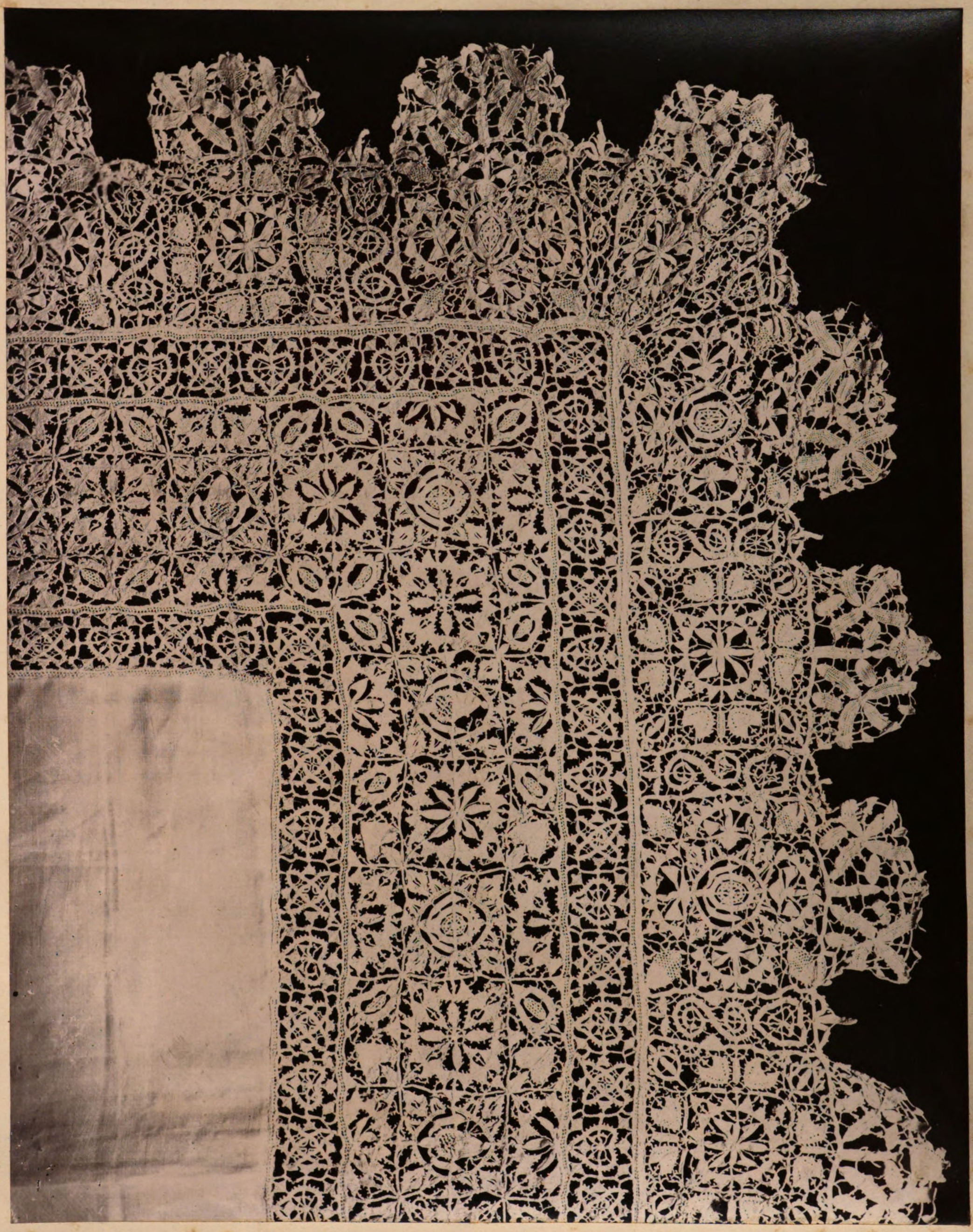
BORDER OF ALTAR CLOTH.

RETICELLA. ITALIAN.

PHOTOGRAPH NO. I.

THIS fine specimen of Punto a Reticella—a class of lace-work known in the fifteenth century—is the property of Sir Thomas Dick Lauder, who describes it as Italian. The portion of it represented in the photograph is one of its best-preserved corners. It was used originally as a tablecloth—perhaps an altar-cloth. As a specimen of variegated design it is most instructive and effective. The outer scallops come into the class of punto in aria (see Photograph No. II.), since the leafy ornaments are joined together by means of *brides*. The remainder of the work shows an interlacement of geometrically devised ornaments, the various portions of which, framed in squares or oblongs, are attached, without intervening *brides*, one to another. Vandyke, Velasquez, Rembrandt, Titian, and portrait painters of the sixteenth century, frequently introduced this style of work into the collars and cuffs which might be depicted in their works. In France these collars or ruffs were called *fraises*, and, like many other vagaries of fashion, were exaggerated to so great an extent that they became the subjects of caricature by the classes who could not afford to wear them. It was under these circumstances that Henry III. of France, who wore large *fraises*, was made the butt of ridicule by certain students at the fair of St. Germains in 1579. In the effervescence of their spirits these students had dressed themselves out in large paper ruffs, which unmistakeably resembled the *fraises*, and the paper decorations used to cover up the ends of joints of meat, calves' heads, &c. On meeting the king they called out, "A la fraise on connoît le veau," an insult which was expiated by the imprisonment of the young men, and which led to the ultimate abolition of the *fraise*.

At the present time the "Greek" lace and squares of work, which ladies delight in producing and using to decorate their five-o'clock tea-tables, very closely resemble the reticella lace.



No. 1.

PART OF A BORDER OF AN ALTAR CLOTH.

Punto a Reticella. Italian. 16th Century.

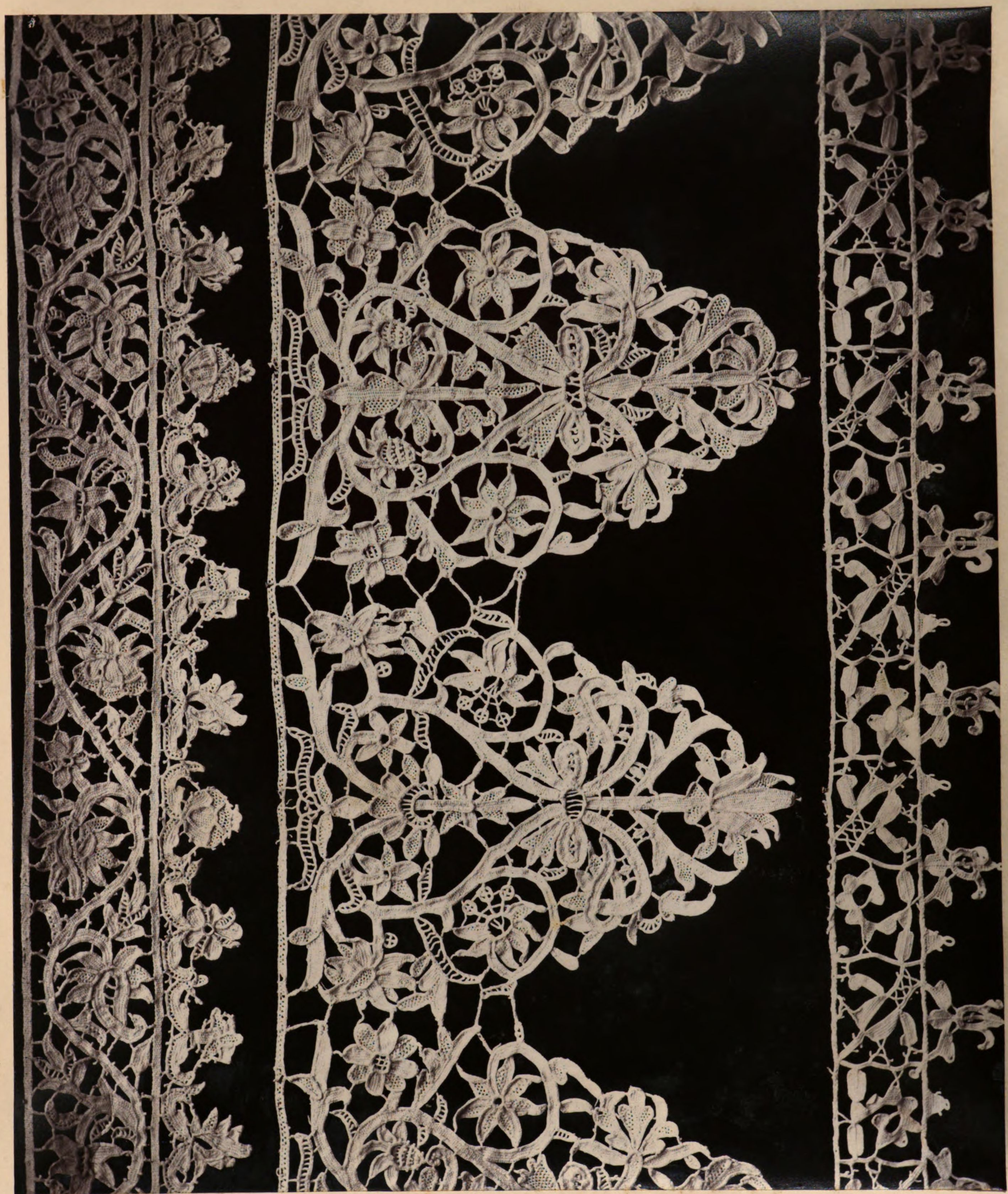
The property of Sir Thomas Dick Lauder, Bart.

PUNT' IN ARIA.

ITALIAN.

PHOTOGRAPH No. II.

THE three strips of work here shown were lent by Mrs. MacCallum, and are specimens of Punt' in aria of the sixteenth century. Italian Pattern Books give great varieties of designs for this work. Its distinguishing feature is the *bride* or small connecting link between the flowers and chief ornamental lines. These punt' in aria, like the punt' a reticella, present great opportunities for the display of ingenuity in work and fertility of design-invention. The band of scroll-work in A should be particularly noticed, as an example of well-planned and well-distributed ornament. The two upper portions A and B, are in parts of the edges emphasized with a raised button-hole-stitched border. The lower one, C, has no such raised edge. From the vandyked, indented, or tooth-shaped appearance of the border comes the French word *dentelle*, which was ultimately applied to all varieties of lace.



No. 2.

THREE PIECES OF PUNTO IN ARIA.

Italian. Late 16th Century.

The property of Mrs. MacCallum.

PUNTO A MAGLIA, OR LACIS.

FRENCH.

PHOTOGRAPH No. III.

A SMALL portion of the handsome border and of the cross insertion of an altar cloth lent by Madame Jubinal is represented in this photograph. The work is assigned to the sixteenth century, and is of Italian origin, belonging to the class of darned netted work, or punto a maglia. Lacis is another term sometimes given to this species of work. The small vandyked border or "dentelle" is of ordinary chain-stitched, and button-hole-stitched, work. In the Introduction, at page 5, is a reference to the punto-a-maglia work generally, and to the artist Vinciolo, whose designs were so much in request by the aristocratic needlewomen of the sixteenth century.

The style of this work has been recently imitated, and with much success, by manufacturers of machine lace. It would seem to be well adapted for curtains, borders to tablecloths, and valances for mantelpieces.

No. 3.

PORTION OF A CLOTH WITH AN ORNAMENTAL BORDER OF PUNTO A MAGLIA.

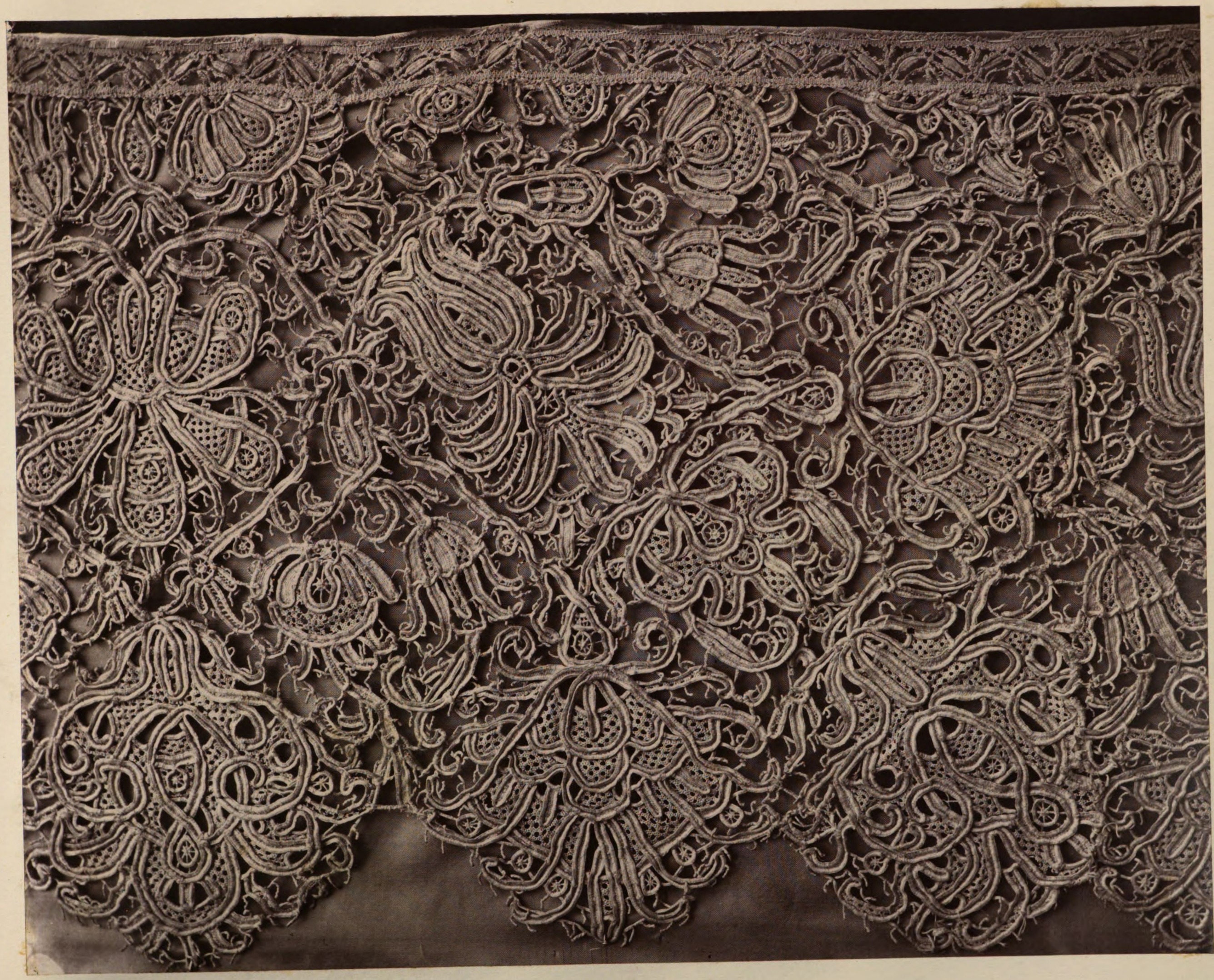
ITALIAN. LATE 16TH CENTURY.

The property of Madame Achille Jubinal.

SPANISH POINT WORK.

PHOTOGRAPH No. IV.

IN making this photograph it was found to be unadvisable to remove the lace from its purple silk ground. Mrs. Bolckow owns this specimen of rather heavy button-hole-stitched work, which is considered to be Spanish. It dates from the commencement of the seventeenth century. In character it seems to be closely allied to the punt' in aria; but it differs from that work in the way in which the open spaces between the intertwining lines are treated: they are filled in with small ornamented work, which in the finer laces are called *modes* or *à-jours*. Two varieties of such details preponderate—the one an arrangement of fine button-hole stitches forming a broad net-work—the other a circle with a radiation of eight lines from the centre. This last device, in a more delicate and elaborate form, is frequently found in the Italian point lace *à réseau*, in the Alençon point laces, and in the pillow laces of Brussels. Although the style of the design has a strong Moresque tone about it, and was no doubt executed in Spain, the class of work evidently springs from that of the Italian heavy points.



No. 4. PART OF A BORDER OF NEEDLEPOINT LACE OF SPANISH DESIGN.

17TH CENTURY.

The property of Mrs. Bolckow.

ROSE POINT AND RAISED POINT.

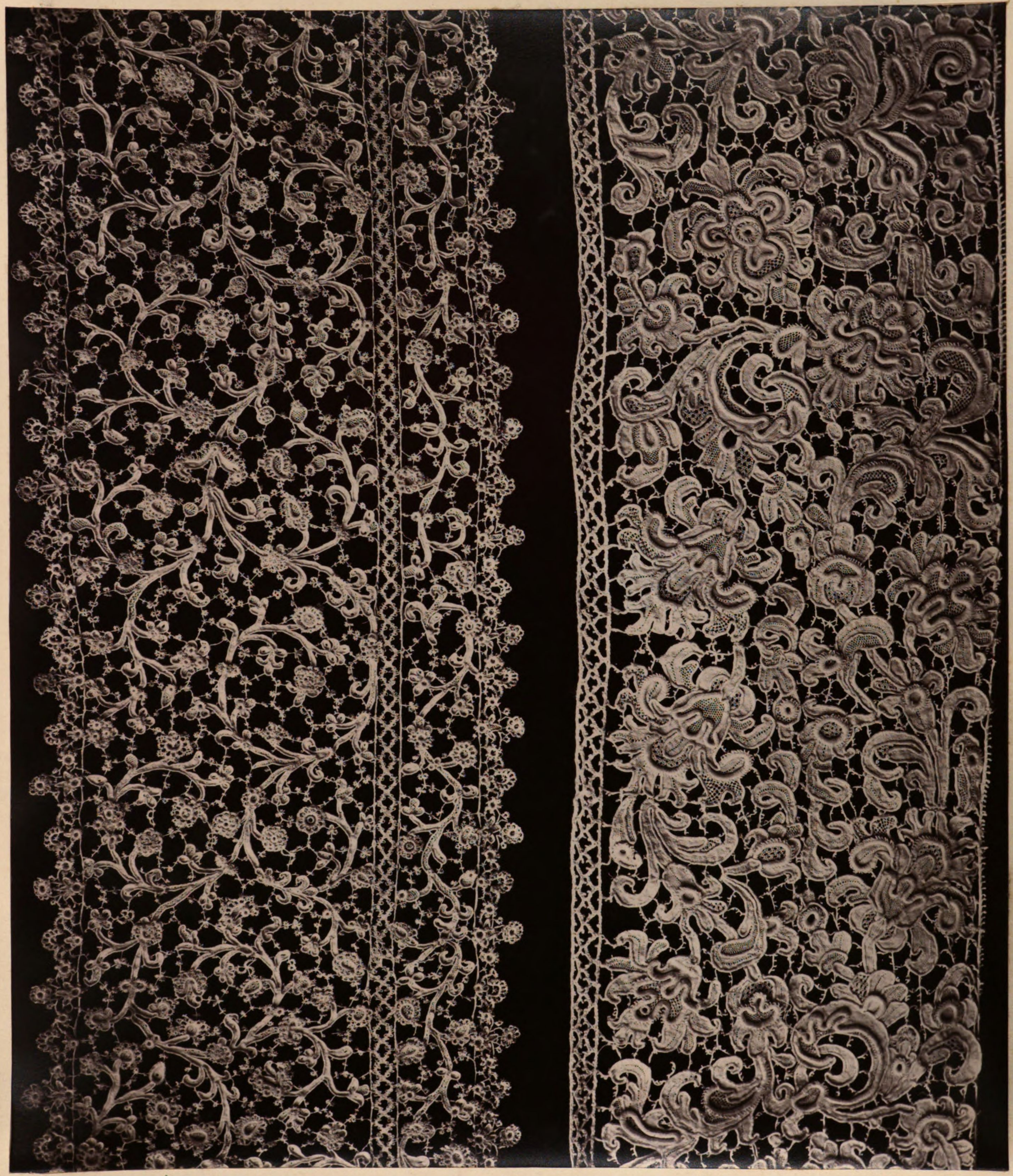
ITALIAN.

PHOTOGRAPH NO. V.

MRS. MACCALLUM owns the specimens here shown, which are remarkable both for richness of design and workmanship. The photographs represent the work in its natural size. A, the more delicate and elaborate of the two, is a pure type of Rose Point Venetian Lace, carried out in the richest manner. The date assigned to this specimen is early seventeenth century—a time when ornamental design was of an original and graceful character. In examining this specimen a magnifying glass may be usefully employed. Then will be seen the microscopical and almost infinitesimal elaborations of stitches, finer than the finest filigree-work. The central flowing arabesques, made precious by a profuse application of raised floral devices, is connected to the borders by means of fine *brides*, on the edges of which are dotted occasional minute coruscations of Lilliputian stitches or *picots*. No doubt this piece, which is not much more than a yard in length, was the result of some years' sedulous labour, undertaken for the adornment of an ecclesiastical vestment, by a nun, whose religion and lace-work alone engaged her thoughts and occupied her time. The stitches are chiefly variations of button-hole stitch.

B would come, perhaps, in the class of lace called Gros point de Venise. It is, however, scarcely bold enough to definitely place it in that category, and certainly not delicate enough to give it a place in the "Rose Point" section. The raised portions are of a marked, and, comparatively speaking, coarse nature. Although the general effect is pleasing, it will nevertheless be observed that the various devices have not the continuity and growth for which the Rose Point above is remarkable; hence it might be inferred that this specimen is a piece of Spanish work, designed and executed after Italian examples by Spanish nuns, late in the seventeenth century.

Italian Point Lace was freely introduced into Spain, as has been mentioned in pages 5 and 6 of the Introduction, and there is evidence that what is named Spanish Point was made more often in Italy than in Spain.



No. 5 A.

PART OF A STRIP OF NEEDLEPOINT LACE.

PUNTO TAGLIATO A FOLIAMI. ROSE POINT. VENETIAN. 17TH CENT.

The property of Mrs. Mac Callum.

No. 5 B.

PART OF A STRIP OF NEEDLEPOINT LACE.

PUNTO TAGLIATO A FOLIAMI. RAISED POINT. SPANISH. 17TH CENT.

The property of Mrs. Mac Callum.

LOIN.

ROSE POINT.

ITALIAN.

PHOTOGRAPH NO. VI.

OF Rose Point we have already spoken. The piece of Rose Point here shown, the property of His Grace the Duke of Devonshire, is of broader design and workmanship than the previous specimen. (Photograph V. A.) The varieties of fillings-in are interesting. The recurrent flowers of *picots*, essential features in rose-point lace, add, as they are intended to do, a richness and vivacity to the main stems of the design. A fine coverlet of what was termed "Bone Point," was a fitting compeer with this rose-point altar-cloth, or *tablier* for a dress. In regard to bone *point*, it may be well to mention that such term when applied to Venetian needlepoint lace is merely a flight of fancy. There is no such lace as "bone point." Certain English lace, of a common kind, executed on the pillow when bone bobbins were novelties, was called *bone* lace; but, as has been stated, the term *point* is only applicable to needlepoint lace and not to pillow lace. Therefore, in all circumstances, the term "bone point," as descriptive of a class of lace, has no technical value.

No. 6. PART OF A CURTAIN (?) OR TABLIER OF NEEDLEPOINT.

PUNTO TAGLIATO A FOLIAMI. ROSE POINT. VENETIAN. 17TH CENT.

The property of the Duke of Devonshire.

POINT DE VENISE A RÉSEAU.

ITALIAN.

Photograph No. VII.

NO other specimen of this class of Needlepoint Lace—point de Venise à réseau—was comparable for fine design and workmanship with this excellently preserved piece, belonging to Monsieur Dupont Auberville. According to the entry in his catalogue, it appears that he thinks that this work may have been executed at Burano, an island adjacent to Venice. He calls it "Point de Venise à réseau: Fabrique de Burano." The ordinary and authenticated punto di Burano is of a much coarser character than this fine lace, while the designs are petty imitations of Alençon Lace, with which the Burano Lace was no doubt intended to compete. But Venice possessed secrets in the art of point lace making, which neither the diplomacy of Colbert's agents nor French money could transport even to Alençon. It therefore would seem to be a conjecture that an outlying island hitherto known to have produced somewhat archaic needlepoint lace of coarse thread, should have been able to outstrip Venice, the world-famed lace-making centre, both in graceful conventional design and in perfection of workmanship. As Monsieur Dupont seems to give us a choice of name, we prefer to call this "Point de Venise à réseau" only, of which a description is given at page 6 of the Introduction.

This point lace was undoubtedly the parent of the fine point d'Alençon, as well as of the early Brussels needlepoint. But Alençon never produced such delicate work, although its *gimp* and *modes* are very close imitations of those in the Venetian point *à réseau*. And Brussels could not reach the high standard of workmanship either, being forced to content herself with a frequent and almost characteristic use of *modes* more open than those fine and close *modes* belonging to the Venetian point à réseau.

The design of this specimen is flat and purely conventional; it seems to have some remote relationship to the more massive Italian pillow-lace (see Photograph XVI.A.), made about the same time, while the slight *cordonnet* plays so unimportant a part in the general effect as to lead one to think that the old Valenciennes and Mechlin lace-workers may have received some inspiration from this kind of lace. In the centre is the oldest form of the *réseau rosacé*, a peculiarity of a species of Alençon Lace, which has been called Argentella (see page 8). The general appearance of the design in question would seem to give the work a date somewhere about 1650, that is, at the time when the fine point laces of Venice, rose point, raised point, &c., were largely in circulation. The French were diligent under the tuition of the Venetian workers in their attempts to imitate, and were to a considerable extent successful. Upon this, the skill and invention of those Venetians who remained at home to sustain their lace reputation were sorely taxed, and they perfected their *point à réseau*. Here their labours as the *principes* amongst art lace-workers culminated. As success attended the results of the lace establishment at Alençon, so the Venetian trade and art declined, and the new Alençon point coming into existence, developed, and finally supplanted its prototype. Hence it is that the "point de Venise à réseau," having possibly had but a short existence, soon died out, and the comparatively few specimens of it have from year to year become so rare, that when a lucky collector comes across a piece of it, he is puzzled, and the only way out of his difficulty in assigning to it a name, is to call it old "Brussels point," which it much resembles. The Brussels Needlepoint Lace, however, lacks the precision and extreme niceness of execution. The *cordonnet* in the Brussels straggles, and the modes are much fewer in *number*. The style of the design is more floral and less conventional. It is, however, a crucial test of acquaintance with lace, to say what is old "Brussels point," and what "Venetian point à réseau." The earliest Brussels needlepoint, almost contemporary with the Venetian, is a purely imitative, though rare, lace; the design and quality of such work scarcely qualified it to be represented amongst the assemblage of specimens here shown.

No. 7. PIECE OF NEEDLEPOINT LACE.

POINT DE VENISE A RESEAU. ABOUT 1650.

The property of Monsieur Dupont-Auberville

POINT DE VENISE A BRIDES.

ITALIAN.

PHOTOGRAPH NO. VIII.

BELONGING to Mrs. Alfred Morrison is a handsome flounce of Venetian design and workmanship, of which this plate shows a portion. It is of the late seventeenth century, made at the time when the newly imported lace-workers at Alençon were the formidable competitors of their Italian brethren, who in vain sought to prevent the point-lace reputation of their country from being eclipsed by that of Alençon, as it ultimately was.

Regarding the work as a design, and comparing it with lace designs of the period executed in France, the conventionality of the ornament and the absence of the use of actual natural forms are apparent. For style, the extravagant working together of forms, almost without thought as to the creation of a graceful and, one may say, comprehensible unity, gives the work a position in the Rococo class of design. The pendent spirals on each side of the fantastic pine-apple seem to have no connection with the rich canopy which overhangs it. They are merely appendages to unwieldy masses of decoration which develope into straying forms whose only use is to cover the surface. Perhaps this design should be judged of as one for surface decoration. But even in this respect it seems to have faults which err against those principles of surface decoration given to us by the works of Oriental artists, who have won a supreme position as surface decorators. The variety of the grounds, the modelling and emphasizing of certain quasi-leaves and flowers, are at complete variance with the principles of those Oriental artists, whose decorations of *surfaces* are, when necessary, rich, always decorous, and consistent. In spite, however, of the numerous adverse criticisms it would be possible to pass upon the design of this flounce, its workmanship is unimpeachable. Throughout it abounds in the daintiest devices of point lace-work. The *modes* especially mark its Venetian origin. Little bunches of the well-known hexagonal device—but essentially of the contemporary Venetian *point à réseau* description—which sprout from the horns of plenty on each side of the stalk of the pine-apple—the square meshes of the spotted réseau used as a filling-in for the awkward-shaped pieces above the spiral pendents—the minute but marked and regular open-worked fibres to the foliations above and below the pine-apple—with other similar peculiarities, decide one's opinion that this work is Venetian. Some authorities have assumed that such work as this, in which a hexagonal *bride* ground is used, must therefore belong to the so-called Argentan class. The workmanship of these Venetian hexagonal *brides*, apart from the little loops along their edges—called *picots*—is of a less accurate and crisp appearance than that of those made for the so-called Argentan Lace, and a reference to Photograph IX. will at once show this.

This specimen is most interesting and well worth careful study.

No. 8.

PIECE OF NEEDLEPOINT LACE WITH GROUND OF HEXAGONAL *BRIDES-A-PICOTS.*

VENETIAN. ABOUT 1670-80.

The property of Mrs. Alfred Morrison.

POINT DE FRANCE, ALENÇON.

FRENCH.

Photograph IX.

WHEN describing the specimen shown in Photograph VIII., reference was made to the general likeness which exists between Point de Venise of that class, and Point de France, as exemplified by the Photograph before us, taken by permission of Mrs. Austen, who owns this valuable flounce of lace.

The design may be first considered: on the whole, it is more bound together than that of the Point de Venise flounce, but naturalistic imitations of flowers, birds, vases and other material objects are freely interspersed with the ornamental portions. Those last named are essentially of the French Rococo period, late seventeenth and early eighteenth century. The heterogeneous character of the design, and the indiscriminate introductions of flowers of all sizes and scales, of birds, of a hymeneal torch crossing a Cupid's bow, of growing and expanding ornaments, which spring from anywhere, of a vase, of a fanciful palm stump, satisfactorily convinces one of its French origin. But the treatment of the workmanship differs from that of the Venetian point (Photograph VIII.) in the important feature of the raised and continuous outlines to the petals of the flowers, the leaves, and the ornamental forms throughout. This outlining is a speciality of Point d'Alençon. Many of the smaller *modes* are also peculiar to Alençon lace. The open and well-defined ground of hexagons upon which are figured the vase and the palm stump, is a speciality of so-called Point d'Argentan, each side of a single hexagon being composed of a number of microscopical button-hole stitches. Above and below the hexagonally grounded portions, the ground-work consists of what is termed *réseau rosacé*. This is similar to the ground-work of Photograph X. A, called Argentella, a lace considered by some to be of Genoese origin. It is also similar to the ground of No. XIII. A, which, however, is Point d'Alençon.

Thus in this large specimen the peculiarities of Point d'Alençon, so-called Point d'Argentan, and the so-called Genoese Point, "Argentella," are combined to produce a French design.

The supposition that parts of this work might have been done in localities of which two were separated by long distances the one from the other, at a time when there were no railways, and when keen rivalry existed between such localities, can receive no consideration: the work was evidently made entirely at the one centre, and that centre was Alençon, where were employed the Venetian workmen imported by Colbert the Minister of Louis XIV., who conferred the title of "Point de France" upon this mixture of lace devices, in the production of which the ingenuity of skilled lace-workers was highly taxed.

No. 9. PORTION OF A NEEDLEPOINT LACE FLOUNCE.

A FINE KIND OF POINT D' ALENÇON, CALLED POINT DE FRANCE AND POINT D' ARGENTAN. LATE 17TH CENTURY.

The property of Mrs. Austen.

(A) ARGENTELLA LAPPET. (B) VALENCIENNES LAPPET. (C) POINT D'ALENÇON.

FRENCH.

Photograph No. X.

THESE three specimens were brought into juxtaposition for the purpose of demonstrating the differences of texture between needlepoint and pillow laces (see page 4). In the centre, we have an example of Valenciennes lace, the design of which seems to have been derived from some Mechlin lappet. It is a fine piece of pillow lace, and is rare. (See Photographs XI. B and C, and description.)

The Argentella lace is sometimes said to be of Genoese origin. Its technicalities resemble those of the delicate and latest Venetian laces; but the profuse use of the *réseau rosacé* gives the idea of Point de France (Alençon—see Photograph No. IX). It seems probable that this Argentella lace dates with the earliest productions of the Venetians, who were brought over to work at Alençon. Whilst an adherence to conventionality of design is maintained, there are indications in specimen X. A, of a desire to meet the French taste by imparting to the conventional tulips and leaves a naturalistic treatment. The *rosacé* device quickly became popular with the French, since one finds so many variations of this theme occurring in the rich and early class of Alençon lace. The *cordonnet* of the specimen before us is, like that of the Alençon laces, of button-hole stitch. Examples of a stout thread *cordonnet*, an offspring of the slighter thread always used in the Point de Venise *à réseau*, is sometimes to be found in this Argentella lace. This kind of work may perhaps have been made in Italy (see XIII. B and description), but the name would appear to be an Italianized rendering of *Argentan;* and it is just as likely as not that some of the Venetians working as soon at Argentan as others were at Alençon, made the Argentella lace. We have already referred to the period that elapsed before Colbert had the means of establishing on its largest basis the factory of Alençon lace (see page 8), and this would help to account for the *Argentan* work, called Argentella, dating from the same time as that of the Alençon; moreover, the precise period of the founding of a lace establishment at Argentan is not known. The works distinguished generally as Point d'Argentan and Point d'Alençon have many characteristics in common, which we think precludes them from being separated and classed differently.

The strip C is another variety of Alençon lace. In it should be noticed the extreme delicacy of the *picots* upon the edge of the little ornamental sprays, as well as the fine *réseau* filling in along the border, which unfortunately has not been photographed so distinctly as might be desired. The date of the strip is about 1690 to 1700, although some persons consider it to be of the Louis XIII. period—an impossible time for Alençon, however, since that manufacture was not *begun* until the reign of Louis XIV.

No. 10 A.

PART OF A LAPPET OF NEEDLEPOINT LACE.

Point d' Alençon. Late 17th Century.

The property of Mrs. MacCallum.

No. 10 B.

PART OF A LAPPET OF PILLOW LACE.

Valenciennes. Early 18th Century.

The property of Mrs. MacCallum.

No. 10 C.

STRIP OF NEEDLEPOINT LACE.

Point d' Alençon. French. About 1660-70.

The property of Mrs. Frank Morrison.

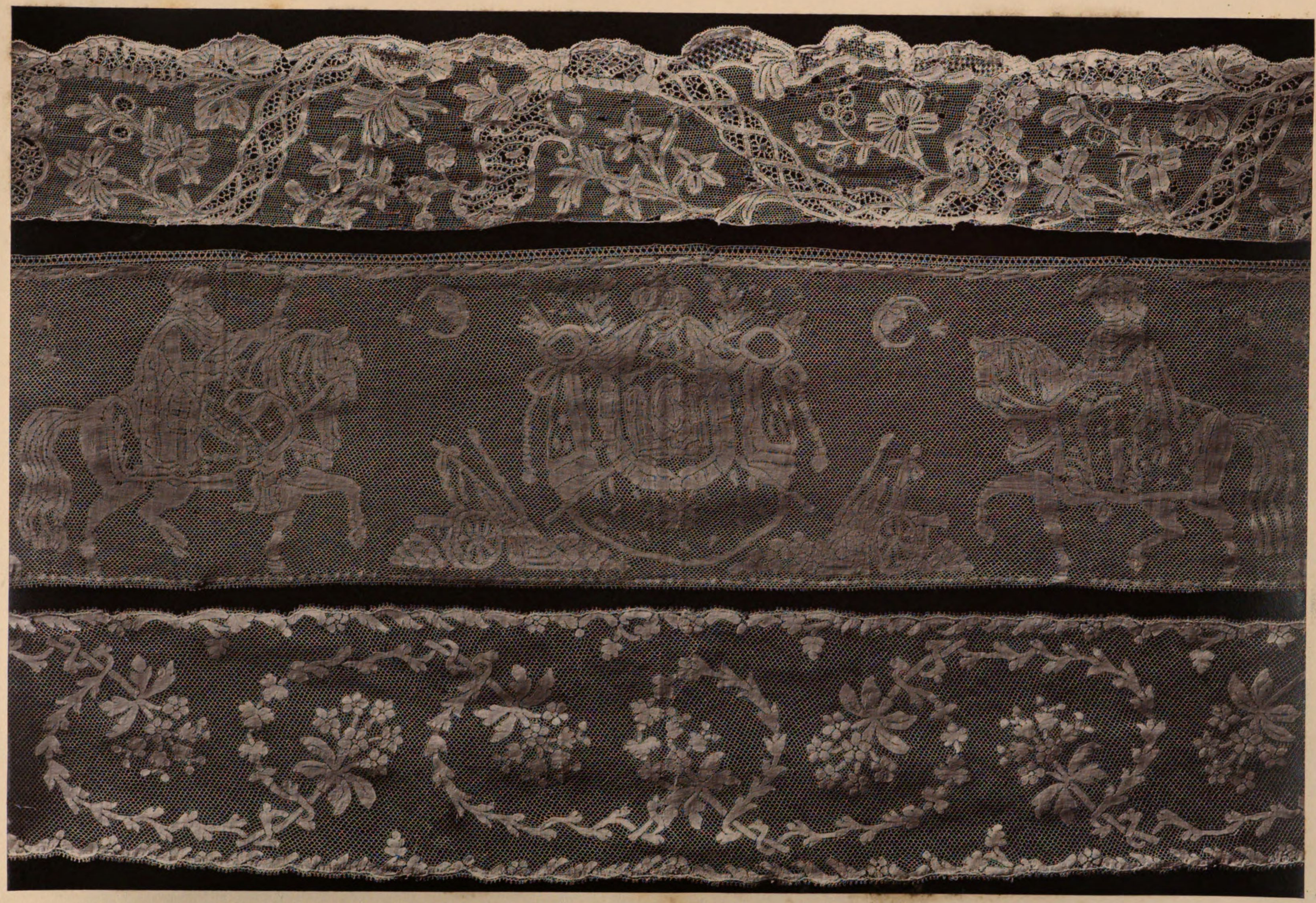
(B *and* C) VALENCIENNES PILLOW LACE. FRENCH.

(A) POINT DE VENISE A RÉSEAU. ITALIAN.

PHOTOGRAPH NO. XI.

VALENCIENNES is without question the purest of pillow laces. Throughout, but one quality of thread is used. Any effect of pattern depends solely upon the ability of the lace-maker, who may not resort to those aids which the employment of variously sized threads would supply. Valenciennes can inevitably be detected, no matter what the design may be, whether founded on a suggestion from Mechlin, from Brussels, or from Alençon, by the absence of a *cordonnet*. Some rare experimental specimens were made by the Valenciennes workers, in which an occasional *cordonnet* is introduced, but such works are so exceptional that little apprehension need be entertained of their confusing lace amateurs. A magnifying glass quickly rights matters and sets doubts at rest. The elaborate twistings in the mesh of the *réseau* never fail to assert themselves and to re-assure the inquirer. The two examples B and C here given come from Mons. Dupont's Collection; B is of comparatively late date. It was made for the Emperor Napoleon I., whose portrait as a species of equestrian Cæsar faces that of the Empress Josephine, while the Imperial Arms, flanked at the base by cannons and flags, appear between the two. C, the central portion of a lappet, is of earlier make, and dates from the early eighteenth century. As an unaffected and pleasing design the earlier specimen is best. The later piece is a kind of *fantasia*, interesting, but not to be imitated as a design.

The small strip A will be readily recognized as Point de Venise à réseau (see page 6), made after a design invented, most likely, to suit the taste of the Northern Europeans who, as we have remarked, worked similar lace at Brussels.



No. 11 A.

STRIP OF NEEDLEPOINT LACE.

Point de Venise a reseau. 17th Century.

The property of Monsieur Dupont-Auberville.

No. 11 B.

PIECE OF PILLOW LACE.

Valenciennes. Early 19th Century.

The property of Monsieur Dupont-Auberville.

No. 11 C.

PART OF A LAPPET OF PILLOW LACE.

Valenciennes. Early 18th Century.

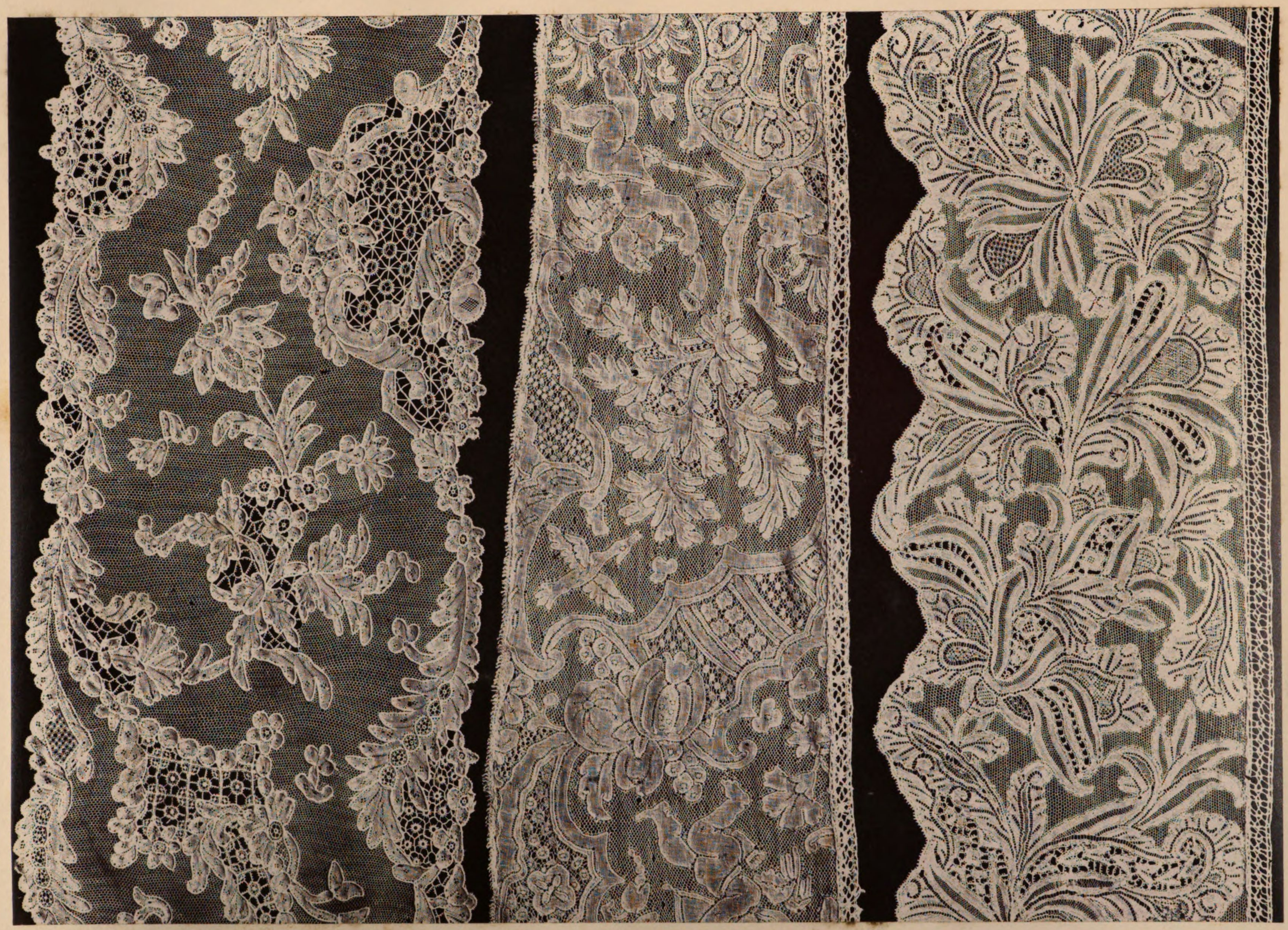
The property of Monsieur Dupont-Auberville.

(A) POINT D'ALENÇON. FRENCH. (B) MECHLIN. FLEMISH. (C) POINT DE VENISE A RÉSEAU. ITALIAN.

PHOTOGRAPH NO. XII.

UPON this plate are represented three various kinds of lace, (A) Point d'Alençon, (B) Mechlin Lace (pillow), and (C) Point de Venise à réseau. Of the characteristics of A and C we have already spoken: see pages 6, 7, and 8. But Mechlin lace, described at page 11, may claim to have a further consideration. The use of the *cordonnet* around the ornamental portions in the present example is well typfied. The design bears strong evidences of an Italian origin, especially as respects the cupids and *modes*. Its style is of late seventeenth-century, a time prior to that when an imitation in pillow lace of Alençon devices came into vogue. Such imitations were almost as commonly wrought by the Lille pillow-lace workers as the Mechlin. A distinctive mark of the Lille pillow lace compared with Mechlin is the lightness of the *réseau*, the meshes of which are rounder. By means of a magnifying glass the horizontal sides of the Mechlin mesh will be seen to be thick, and are composed of more threads than are used in the Lille mesh. Lille may be held to be an offspring of Mechlin.

Beyond calling attention to the beauty of the other specimens, which figure one on each side of the Mechlin strip, we do not propose to say anything.



No. 12 A. PART OF A LAPPET OF NEEDLEPOINT LACE.
POINT D' ALENÇON. ABOUT 1720.
The property of Mr. Henry Enthoven.

No. 12 B. PIECE OF PILLOW LACE.
MECHLIN. AFTER AN ITALIAN DESIGN. ABOUT 1670-80.
This Specimen belongs to the South Kensington Museum.

No. 12 C. PIECE OF A BORDER OF NEEDLEPOINT LACE.
POINT DE VENISE A RESEAU. LATE 17TH CENTURY.
This Specimen belongs to the South Kensington Museum.

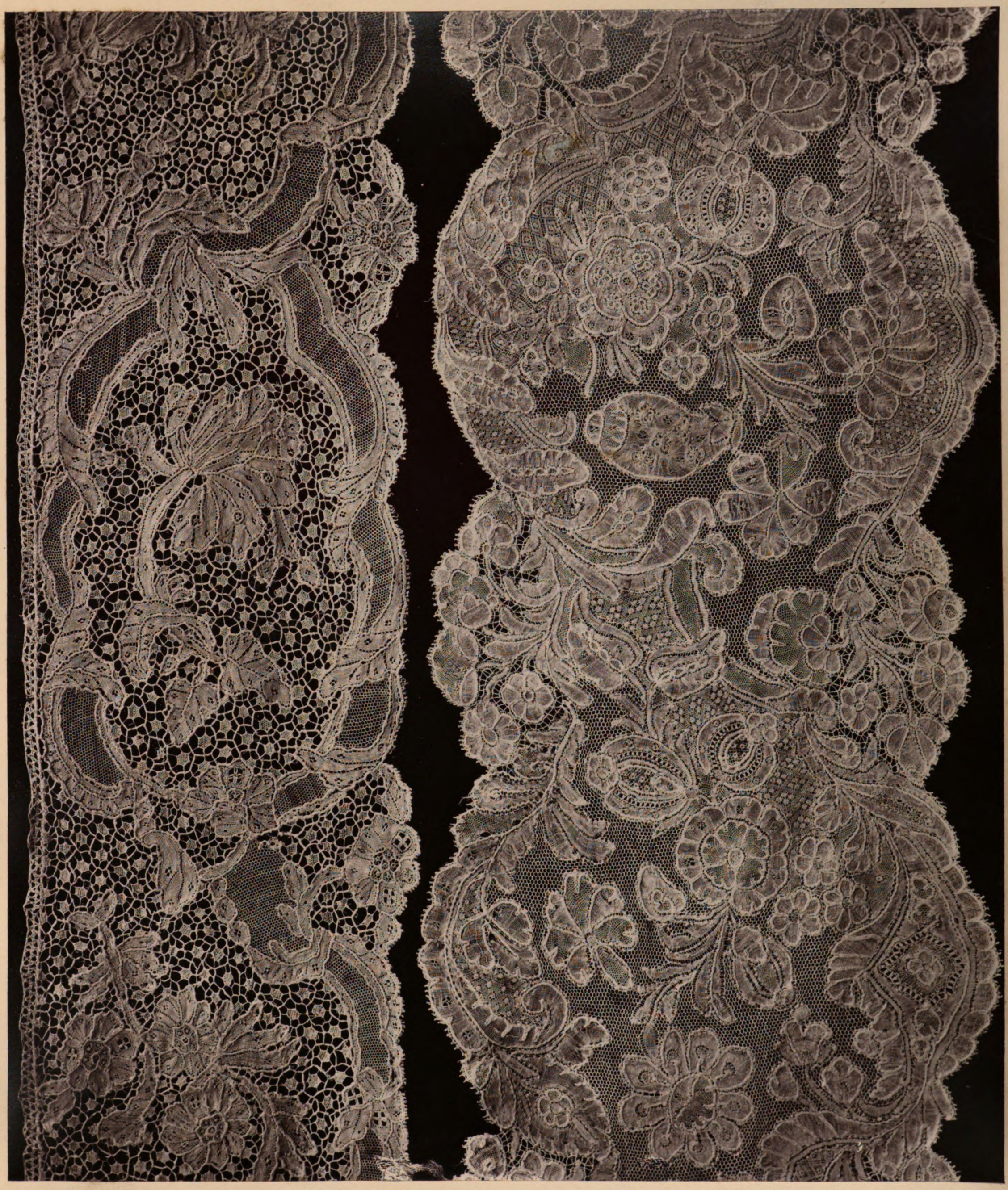
(A) POINT D'ALENÇON. FRENCH.

(B) BRUSSELS PILLOW LAPPET.

PHOTOGRAPH NO. XIII.

BY the kind permission of Mrs. Beechcroft, to whom belongs the lappet of Brussels pillow lace, we have been able to produce the photograph B here given. Each portion of the design is made on the pillow—the flowers first, then the *modes* and the *réseau*. The style of the design is of the latter part of the seventeenth century, and the feature of the oblique crossings of lozenge-patterned *modes* resembles somewhat similar treatments to be observed in the Valenciennes example on Photograph X. B, and in the Mechlin lace on Photograph XII. B. Much of the Brussels lace of this period was, as we have remarked (pages 11 and 12), made to suit the English taste, and was called point d'Angleterre. The present specimen is, however, rather too rich in detail to be placed in this category. At the same time, although an interesting and well-preserved piece, it would not rank amongst the highest and most elaborate forms of Brussels lace.

Like a preceding specimen (Photograph X. A) the strip of point d'Alençon, which appears by the side of the Brussels lappet, might by some be thought to be Argentella lace. The *cordonnet* is a thick thread connected by small stitchings over to the *edge* of the gimp, and thus differs from that in the specimen on Photograph X. A, which is button-hole stitched and worked *on* the gimp. The *réseau rosacé* in both cases is of the same kind of workmanship. Were it not for the interlacements of real Alençon *réseau*, one might have concluded that the main difference between point d'Alençon and Argentella lay in the kind of *cordonnet* used and its method of application. But we find that a piece of work with the *réseau rosacé*, or Argentella ground, has the Alençon *cordonnet*, while another piece with a single thread *cordonnet* proclaims its origin through the marked device of Alençon *réseau*, which occurs as an interlacing ornament. We may say further, that if this ornamentally-used *réseau* had more closely resembled the *réseau* of the point de Venise *à réseau* (see Photograph VII.), there would seem to be excellent evidence for considering such work to be Italian; and, if Italian, then probably Genoese. A comparison of the Alençon *réseau* in Photograph X. C with the interlacements upon the specimen under discussion, will help to bear out what we have said. A conclusive but naturally difficult way would be to examine the identical, or similar specimens, under a strong glass, an operation which, we think, would confirm our opinion. The date of this strip of point d'Alençon is about 1680—that is, the earliest period of the point d'Alençon manufacture.



No. 13 A.

PIECE OF NEEDLEPOINT LACE.

POINT D' ALENÇON. LATE 17TH CENTURY,

The property of Monsieur Dupont-Auberville.

No. 13 B.

PART OF A LAPPET OF PILLOW LACE.

BRUSSELS. LATE 17TH CENTURY.

The property of Mrs. Beechcroft.

(A) POINT DE VENISE A RÉSEAU. ITALIAN. (B) BRUSSELS POINT AND PILLOW LACES COMBINED.

PHOTOGRAPH NO. XIV.

WE have given (at page 10), the full description of the larger piece of lace shown on this Photograph B, which Mons. Dupont names point de Venise *à réseau*. Let us, however, examine it closely. The design is floral and naturalistic. It lacks the formality of a Venetian design. The *cordonnet* is raised, and bigger than that observable in No. VII. The *réseau* and the *cordonnet* are contiguous. There is no small intervening border of meshes. Again, the *réseau*, which we find is a pillow-made *réseau*, is hexagonal in character, and, unlike the Venetian *réseau*, the meshes run in an oblique and diagonal direction. By referring to Photograph No. XVII., of a fine Brussels (pillow) jabot, we think that an unmistakeable resemblance will be traced between the *réseau* in that specimen and the *réseau* in the example immediately under discussion. No. XV. is an example of the early Brussels lace in which needle-point and pillow lace are combined, and has been lent by Mr. Enthoven. This piece B is, we think, the same kind of lace as No. XV. This likeness and the reasons above advanced have tempted us to differ from Mons. Dupont, and to call his specimen Brussels lace.

The small strip A *is* of point de Venise *à réseau* of an early date, about 1640-50, and is of a quaint but not-to-be-copied design. The variety of modes in the upper border are curious and display the inventiveness and skill of the lace-maker in the use of his needle, though not in those of a designing ability, with which, however, he may not have been endowed.

No 14A.

STRIP OF NEEDLEPOINT LACE.

POINT DE VENISE A RESEAU. 17TH CENTURY.

The property of Monsieur Dupont-Auberville.

No. 14B.

PIECE OF NEEDLEPOINT AND PILLOW LACE.

BRUSSELS. 18TH CENTURY.

The property of Monsieur Dupont-Auberville.

LAPPET OF BRUSSELS PILLOW AND POINT LACES COMBINED.

PHOTOGRAPH NO. XV.

THROUGH the kindness of M. Enthoven we have been able to publish the photograph of this Brussels lace lappet. The flowers and *modes* are done by the point of the needle, and the *réseau* is made on the pillow. The *cordonnet* consists of a single thread. This and the pillow-made *réseau* are the features that make the difference between it and a lappet of fine point d'Alençon, which in other respects it resembles (see Photograph XII. A). As an elaboration of workmanship there are probably but few specimens to equal it. The ornamental details are graceful, and have generally a structural character in them. It will be observed that towards the shaped end, the *modes* are appropriately more open and plentifully embellished than in the upper portion. This treatment shows thought and cleverness on the part of the designer. The shaped end, hanging from the back of the wearer's head, would be certain to attract a larger amount of inspection than the upper portion, which, intermixed with other adornments forming a lady's coiffure, would only be visible in parts.

No. 15.

THE TOP AND END OF A LAPPET OF NEEDLEPOINT AND PILLOW LACE.

BRUSSELS. 18TH CENTURY.

The property of Mr. Henry Enthoven.

(A) GENOESE PILLOW LACE. (B) MILANESE PILLOW LACE.

ITALIAN.

PHOTOGRAPH NO. XVI.

THESE two specimens of Italian pillow lace display good conventional designs which furnish suggestions for modern work. The labour of executing delicate and elaborate patterns in needlepoint is at the present day rare, and it is only patient amateurs who care to give their time to such works. But examples like those before us might surely be easily imitated by our pillow-lace workers, and reproductions of this kind would certainly be of an artistic character, superior to that of the floral Devonshire laces. Mrs. Treadwin of Exeter has caused some excellent reproductions to be produced; but besides her we find no one, who so well understands the style of various laces and their methods of execution, attempting to follow her example.

Of the two specimens before us, the upper one, A, is a lace *à réseau*, *i. e.* with a net-ground, and is made on the pillow. It is of Genoese workmanship; a characteristic of this lace is the broad flat border which marks the design throughout and gives it a sober conventional appearance. The lower one, B, is a Milanese pillow lace *à-brides*. The flowing arabesque and ornament were first worked on a pillow, and the connecting pearl tyes, or *brides*, were afterwards inserted to join the whole together. The small loops on the brides are called *picots*, the *brides* and *picots* are of needlework.

The term *Guipure* might be applied to these specimens by some amateurs. In the Introduction the use of this term is referred to on pages 10 and 11.

No. 16 A.

PIECE OF PILLOW LACE *A RESEAU.*

GENOESE. 17TH CENTURY.

The property of Mrs. Alfred Morrison.

No. 16 B.

PIECE OF PILLOW LACE *A BRIDES.*

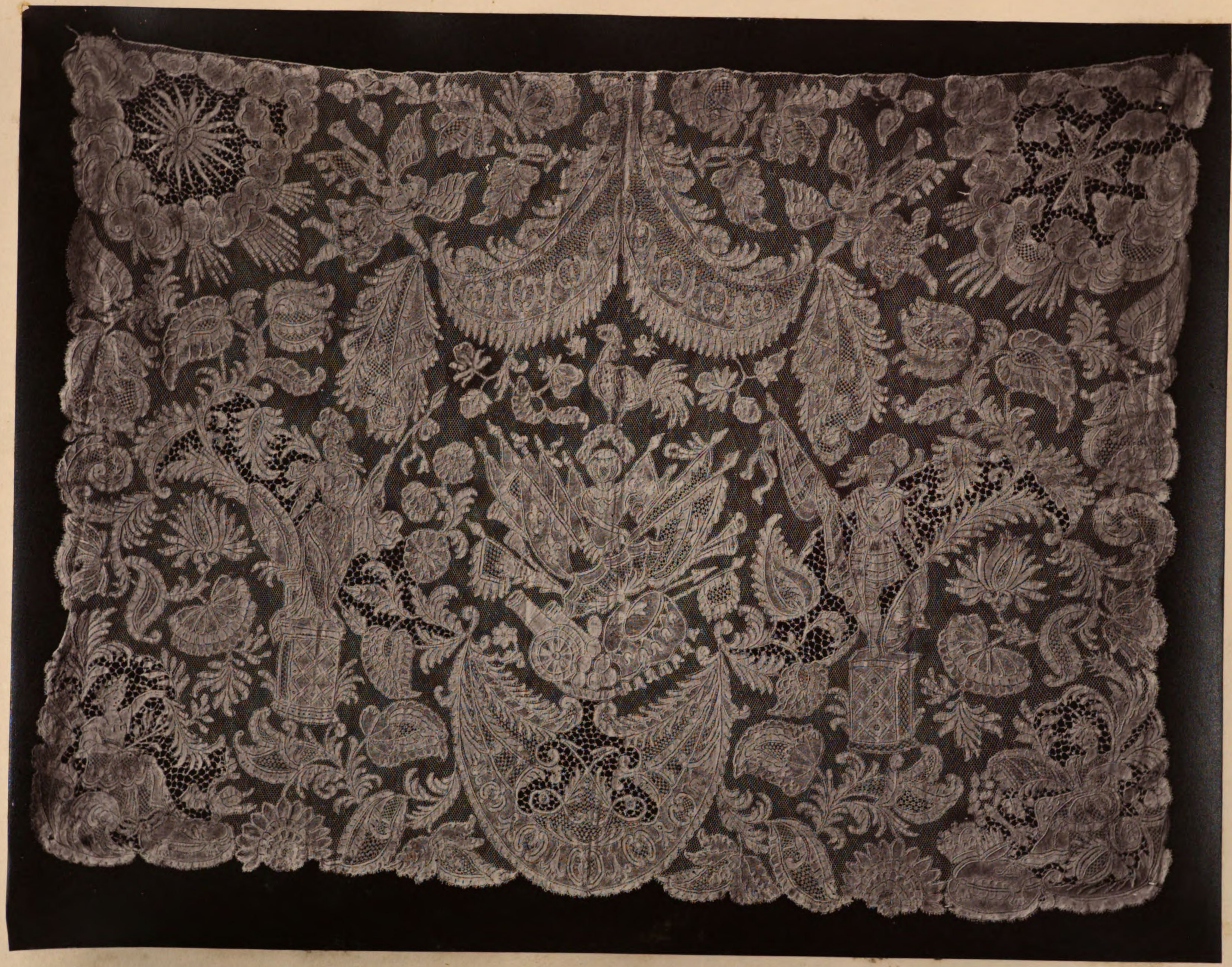
MILANESE. 17TH CENTURY.

The property of Mrs. Mac Callum.

BRUSSELS PILLOW JABOT.

PHOTOGRAPH NO. XVII.

A SLIGHT glance at the *jabot* here depicted, which belongs to Louisa, Marchioness of Waterford, will suffice to prove the high state of workmanship to which the Brussels pillow-lace workers brought their work. As a specimen of design, its purity of principles may be questioned. The general balance of form and quantity is effective, but the details are as absurd in their relationship one to another as they are unsuitable for a piece of lace. Little angels of fame, blowing trumpets, hold up the sides of a canopy under which appears a cock surmounting a trophy of arms, flags, and kettledrums. Beneath, upon a species of garland, appear two L's crossed. On each side of the trophy are figures of Mars and Minerva standing on pedestals. Seated female figures, possibly emblematical of Peace and Plenty, may be discovered, one at each of the lower corners, whilst the corresponding corners are ornamented with *insignia* of the sun and of a Maltese cross. About the ground are distributed floral devices of all kinds. This *jabot*, a species of neckcloth hanging in folds under the chin, was possibly executed for Louis XV. The style of its design is early eighteenth century, and it is well known that at that period *jabots* were much affected by the French Court, especially those made in the Netherlands by the pillow-lace workers, whose productions were almost preferred to those of Alençon. The portions of this design were worked separately on the pillow. They were then united by means of the *réseau*. Throughout may be noted the emphasizing raised *cordonnet*. The occasional and effective insertions of the open hexagonal *brides à picots* should be observed, as well as the many kinds of *modes*.



No. 17. A JABOT OF PILLOW LACE.

BRUSSELS. COMMENCEMENT OF THE 18TH CENTURY.

The property of Louisa, Marchioness of Waterford.

BRUSSELS PILLOW LACE A RESEAU.

PHOTOGRAPH NO. XVIII.

THE piece of decorative lace shown by Photograph XVIII. gives the complete design, which is repeated three or four times throughout the entire length of a fine flounce of Brussels pillow lace *à réseau* belonging to Lady Sheffield. A central figure of Minerva, holding a shield in her right and a lance in her left hand, is overshadowed by a valanced canopy; on the right and left of this composition, one above another, are cupids, quaint figures playing lyres and riding upon dolphins, intended possibly for sirens, and equally odd figures seated on clouds and supporting with their left hands, pillars. On each side of the base of Minerva's pedestal, in which is introduced an instrument of the dulcimer class, are a harp and a hunting horn and a lute and a hunting horn. *Pendents* one to the other, and on each side of the instruments just described, are two fanciful swans, the birds of music. Beneath the cupids are the letters (reversed in the photograph) "AMOUR ET DOU," a Flemish rendering of "Amour est doux," on a band. All these singular and somewhat irrelevant details—brought into a harmony by means of festoons, twisting ornamental devices, and little flowers—rest upon a *réseau* ground. The *réseau* is of an unusual quality for Brussels lace, both in the make and size of mesh. A comparison of it with the *réseau* in the Genoese specimen, Photograph XVI. A, will show, that even in pillow lace-making, Flanders adopted suggestions from Italy. Flanders considered herself to be the originator of pillow-made artistic lace, and it was generally conceded that Italy was the first producer of needlepoint laces. In spite of this amiable division of honours due to the originators of artistic lace, which history and documents of the period strongly though not conclusively corroborate, we maintain the belief already expressed (page 10), that Italy was as well acquainted with the art of needlepoint as with that of pillow-made laces. Although she more extensively worked needlepoint laces than pillow, she should in truth be esteemed as the mother of art lace-making generally. But reverting to the subject more immediately under consideration, we would call attention to the resemblance of style between the figures here depicted and those which appear in Lady Waterford's jabot, as well as that between the lamellar ornaments to be found in both specimens. The flounce therefore dates from the early eighteenth century, and the introduction of the French words would seem to indicate that it was made for some French lady. It will be remembered that at this period (Louis XV.) the French extensively used Brussels lace in preference almost to their point d'Aleçnon—"autres temps, autres mœurs."

No. 18. PORTION OF A FLOUNCE OF PILLOW LACE.

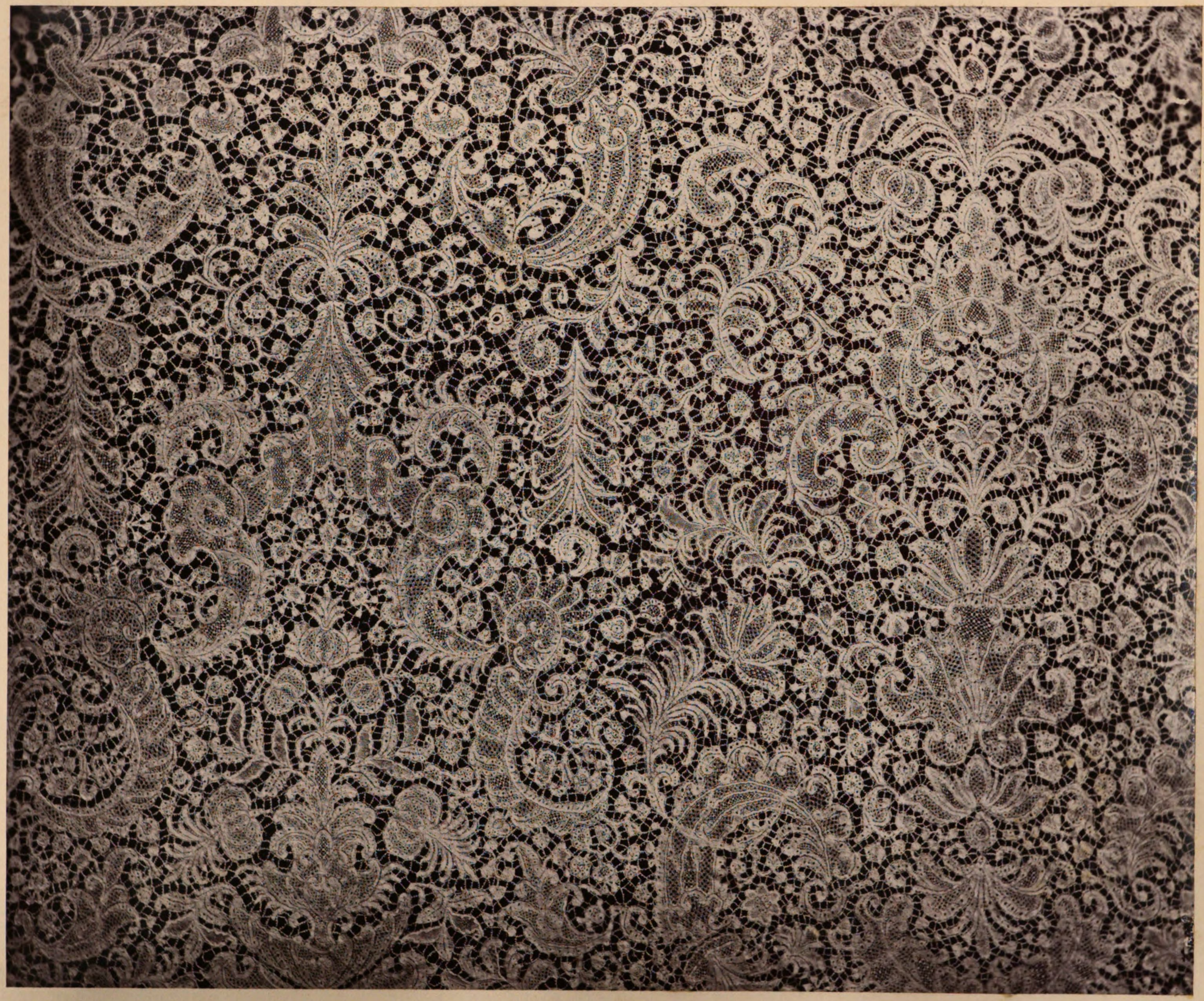
BRUSSELS. END OF 17TH CENTURY.

The property of Lady Sheffield.

BRUSSELS PILLOW LACE A BRIDES.

PHOTOGRAPH NO. XIX.

THIS portion of a Brussels pillow flounce, *à brides*, although less whimsical in design than the preceding flounce, is evidently of the same period and class of manufacture, especially as regards the gimp and modes. Some of the details are elegant and ornamental, others, on the contrary, are misshapen. Throughout the whole, there is an unmistakeable sentiment of merely filling a certain space with a number of forms which have no constructional, and but little decorative, rélationship one to another,—a kind of art much affected in the early eighteenth century. Originally this lace served as an ecclesiastical robe, since it was presented by Madame de Maintenon to Archbishop Fénélon. It is now the property of Mrs. Bolckow, through whose kindness it was displayed to the best advantage in the International Exhibition, where it was tastefully mounted upon a rich purple silk ground.



No. 19. PART OF AN ECCLESIASTICAL ROBE. PILLOW LACE.

BRUSSELS. COMMENCEMENT OF 18TH CENTURY.

The property of Mrs. Bolckow.

BRUSSELS PILLOW LACE.

PHOTOGRAPH NO. XX.

AS an example of Brussels pillow lace, the treatment of portions of which are evident adaptations from designs for so-called Point d'Argentan, this portion of a shawl is remarkable. The style of art is of the late eighteenth century, and although most cleverly worked and fitted together as regards the lace workmanship, the design itself is scarcely well suited either for lace work or for a shawl. On the upper right-hand corner a pillow-mode rendering of the hexagonal ground (belonging to the so-called Point d'Argentan) is noticeable. The larger portion of the ground is of the ordinary Brussels pillow *réseau*, while the palm-tree is brought well to the front by means of the open work *à brides*. A resemblance will be traced between this specimen and No. XVII. both in workmanship and style of design. This shawl is, however, of a later period; and being a much larger work, the actual details are not so closely executed as those in the jabot. The fillings up or *modes* of the broad bands which straggle about the design, cutting it up into sections, are varied, and bear examination under a magnifying glass. The *cordonnet* is freely used here and there to emphasize points of leaves, the petals of flowers, and the folds in the flags, &c.

No. 20.

PART OF A PILLOW LACE SHAWL.

BRUSSELS. LATE 18TH CENTURY.

The property of Mrs. Alfred Morrison.

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MDZ Münchener DigitalisierungsZentrum Digitale Bibliothek

Cole, Alan S.

Ancient needlepoint and pillow lace with notes on the history of lace-making and descriptions of thirty examples ; under the Science and Art Department of the Committee of Council on Education

London 1875

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